

Music Tax Advocates Explain Their Stand

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

SEPTEMBER 29, 1917

PRICE TEN CENTS



MARGUERITE CLARK
In Paramount Pictures

Bringing Order Out of Chaos—by Adolph Zukor

MARGUERITE CLARK

IN "BABY'S DIARY"



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A photoplay

of unusual "drawing power"



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, SEPTEMBER 29, 1917

No. 2023

MANY ARMY TRAINING CAMPS BRING PROSPERITY TO THEATER BUSINESS

Towns in Vicinity of Cantonments Permit Sunday Performances, and Many Which Were Formerly One-Night Stands Are Now Booked for Two and Three Nights—Government Plans Vast Recreation Program

Cities and towns in the vicinity of army training camps are experiencing the greatest theatrical business in their histories, according to reports received by THE MIRROR. The camps are located in all parts of the United States, though the greater number are in the East and South. The necessity of entertainment for the men who are undergoing training for the front is appreciated by the War Department, and regular theaters are being built in many of the camps. These theaters, however, can take care of only a small portion of the soldiers, and the latter while on furlough seek entertainment in the theaters and amusement resorts of the cities near their encampments. Sunday performances are being given in several towns where they were formerly prohibited, and in several cities companies are being routed for two and three performances, where under normal conditions they appeared for a single performance.

Following are reports from towns and cities at which or near which army encampments are located:

TACOMA, WASH. (Special).—Because of the advent of 50,000 soldiers at Camp Lewis this city has become theatrically a three-night stand. Formerly companies played but one or two nights here. When the "Very Good Eddie" company was here, it was thought they could have profitably remained for four nights instead of two. Klaw and Erlanger have arranged to book all their companies here to fill out open dates. During a recent visit here Mr. Erlanger was very enthusiastic over the outlook.

ROCKFORD, ILL. (Special).—Rockford is now permitting traveling attractions and vaudeville on Sunday, in addition to motion pictures, which have always been shown here on the Sabbath. The people of Rockford voted in favor of Sunday performances upon the location here of an army cantonment, as the soldiers are relieved from duty from Saturday afternoon until Monday morn-

ing, and it was realized that they must be entertained.

MACON, GA. (Special).—The location here of a United States camp of 30,000 soldiers has provided an incentive for all large traveling companies to play two nights instead of one, as heretofore.

ALLENTOWN, PA. (Special).—With 5,000 men encamped in the city, undergoing training for service in the ambulance corps, the theatrical business promises to be the best in years. A military atmosphere prevails at all performances.

SAN DIEGO, CAL. (Special).—The government is rushing thousands of soldiers here, with the result that the theaters, picture houses and dance halls are reaping a harvest.

NEWPORT, R. I. (Special).—Business in the theaters here has reached a higher mark than ever owing to the fact that Newport contains thousands of men who are in training for the Naval Reserve Force.

SAN ANTONIO, TEXAS (Special).—San Antonio playhouses expect the most prosperous season in their histories as a result of the quartering here of several army contingents.

TRENTON, N. J. (Special).—The location of an army cantonment at Wrightstown, near this city, has resulted in a greater attendance at the theaters this Fall than ever before. The Grand, a burlesque house, is giving performances every afternoon and night instead of four days, as formerly.

In New York the soldiers and seamen are patronizing the theaters in great numbers. At various intervals during the past ten weeks as great a number of fighting men have been visiting in the city as are usually quartered in an army camp, and their attendance at the playhouses along Broadway is in a large way responsible for the particularly prosperous condition of the theater at present.

A recreation program has been map-

ped out by the Commission of Training Camp Activities for the sixteen national army cantonments. Sixteen big theaters are now nearing completion, and thirty-two large circus tents are already up at the national army and national guard cantonments. The theatrical companies which will appear at the camps are being mobilized by Marc Klaw, who is a member of the Commission. Fourteen million dollars has been obtained as a supporting fund for the recreation program.

A chain of theaters which will show motion pictures and vaudeville is planned for Camp Devens at Ayer, Mass., where approximately 50,000 men will be quartered. Major Reginald Barlow, the actor, who is assigned here, is behind the movement. Fifty thousand dollars is needed for the project, of which \$5,000 has already been subscribed by officers now in camp. After the theaters are opened it is planned to charge 10 and 15 cents admission, and all profits are to be divided for the benefit of the company funds.

A number of prominent actors have already appeared at various encampments throughout the country for the purpose of entertaining the troops and others have agreed to give performances during the Fall and Winter. Laurette Taylor and her company gave a performance of "Out There" in the temporary theater on the military reservation at Plattsburg last Saturday night, and Raymond Hitchcock and Sarah Bernhardt are scheduled shortly to appear there. A. H. Woods sent his company in "Mary's Ankle" to Plattsburg on a recent Sunday.

Paul Gilmore plans an especially patriotic contribution to the entertainment of the troops. He will play the different cantonments, appearing in repertoire for three nights and staying in each town or cantonment for two weeks. He will give all receipts over expenses to the cause.

CHORUS MEN SCARCE BECAUSE OF THE WAR

Unusual Condition in Musical Comedy Circles of Advantage to Girls

The force of America's entrance into the war has been felt in the theater in many directions. Taxes are to be levied upon admissions to amusements; theatrical and motion picture managers will be compelled to pay an excess profits and an increased income tax, and men employed in various capacities in and about the theater are subject to the draft. Now comes the report that because of the war a scarcity exists in the ranks of chorus men available for musical comedy productions. The member of this class of stage activity have come in for severe ridicule in the past; professional and lay critics have frequently wondered as to the state of their usefulness to society, but when the national emergency arose chorus men were found as patriotic as their brothers in other fields of work. They have enlisted in large numbers, and those who are engaged in Broadway productions at present are biding their time until called for the national army.

The agencies which supply chorus men declare that they have never found chorus material so unavailable, and compare the condition to that which has existed in London for the past three years. In the British capital women and men not eligible for military service have been substituted for chorus men in the musical productions, and it is expected that a similar condition will prevail here.

The programs of the Hippodrome and the Empire Theater announce that all men in the productions of "Cheer Up" and "Rambler Rose" have fulfilled their military obligations and in the latter case the names of all those liable to the draft are published. One firm of managers, Dillingham and Ziegfeld, have announced that the chorus of their new production at the Century, will contain only women, and it is considered likely that other producers will follow their step and engage strictly manless choruses.

The unusual condition will be of great advantage, it is predicted, to the chorus girls, who will be employed in greater numbers and at larger salaries than ever before.

NEW ANDERSON-WEBER PLAY

G. M. Anderson and L. Lawrence Weber have accepted for early production a comedy drama, entitled "Yes or No," by Albert Goodrich. It will be placed in rehearsal at once. Malcolm Duncan, Willette Kershaw and Frank Wilcox have already been engaged.

The speculators, it is said, will continue their efforts to fraternize with the theater managers, in the hope of minimizing their offensive operations, but whether they will prove successful in this line as heretofore is a grave problem.

TO AID SEDITION FIGHT Managers to Give Part of Theater Receipts to Defense Society Campaign

To assist the campaign against sedition, the principal theater managers of New York City have arranged to give a portion of the receipts of their theaters for the week of Oct. 1 to the National Defense Society.

Among the managers who have agreed to give a part of the receipts of their theaters are Klaw and Erlanger, the Shuberts, Selwyn and Company, Morris Gest and A. H. Woods. The receipts at the Hippodrome on Oct. 3, will be devoted to the campaign.

MANAGERS AND SPECULATORS AGAIN AT WAR

Broadway Theater Begins Offensive by Rejecting at Door All Tickets Purchased from the Scalpers

After a lull that has extended along the Broadway front for several months the theater managers and ticket speculators have resumed hostilities. A preliminary offensive was begun by a Broadway theater last week which took the form of rejection at the door of all tickets obtained from the so-called scalpers, and so successful was the result that the campaign of this house will be put into operation along other sec-

tors of the Broadway battleground. The management of the Hippodrome has posted a notice in the lobby of the big playhouse, offering a reward to any one who would report the solicitations of any sidewalk speculator and give evidence leading to his conviction. It is expected that the loss to the speculators in the policy at the Hippodrome and other New York theaters will amount to several thousand dollars.

TAIT SEEKS AMERICAN PLAYS

Australian Manager Finds Difficulty in Obtaining Actors Here
—America Relied Upon for Amusements.

Edward J. Tait, of the Australian theatrical firm of J. and N. Tait, is making his third visit to New York within a period of fourteen months. Having produced "Very Good, Eddie," "Peg o' My Heart," and "Turn to the Right" with great success in Australia, Mr. Tait is negotiating for other American plays which possess a universal appeal. While he would not divulge the result of his conferences with New York managers he did state that he had obtained several successes of the current season for production in the Antipodes.

"I find the managers here," he said to a *Mignon* representative, "more exorbitant in their demands than before, but perhaps they are justified when you consider that New York is now the play—as well as the money—market of the world. The war has cut off practically the entire supply of London theatrical attractions and we must depend upon America for amusements."

Mr. Tait said that during the last three years a great number of American plays had been presented in Australia and New Zealand and that most of them had recorded prosperous seasons.

"Particularly is this true of 'Very Good, Eddie,' and 'Turn to the Right,' which are in their thirty-second and thirty-fourth weeks respectively. 'Peg o' My Heart,' with Sara Allgood in the title-role, has also proved a great success, having now reached its sixteenth consecutive month in Australia and New Zealand. All three of these plays possess an exceptionally strong appeal for our theatergoers and demonstrate that Australians like best those attractions in which there is plenty of comedy and love interest.

Crook Plays Not Wanted

"However, we have tired of the crook play, and it is extremely doubtful if one could succeed in either Melbourne or Sydney at the present time, even though it skillfully suggested mystery and was written with unusual melodramatic suspense."

Mr. Tait spoke of the difficulty in obtaining actors to play a season in Australia.

"Despite the fact that we can assure forty-four weeks of consecutive season a year with salaries apportioned along American standards, we find that actors prefer unemployment eleven months out of a year, provided that they can bask in the reflection of the white lights along Broadway. Only the other day I encountered a well-known actor at the *Lambda Club* who had played but a three weeks' engagement in the last year. I offered him a splendid salary to go to Australia, where he would play forty-four weeks and where he would undoubtedly find extensive social recognition, and he turned down my proposition flatly. He said that he had been promised a Broadway engagement, but the promise, he confessed later, was extremely vague. The Great White Way exerts a hypnotic spell over the majority of actors and they cannot or do not want to resist it.

Difficult to Obtain Actors

"Then, again, I find players who consider Australia too far away from this country. They feel that they will get out of touch with the New York theatrical field should they venture 'down under,' but nothing is further from the truth. We have had several American players in Australia, who, upon their return home, experienced no difficulty in

obtaining engagements, who, indeed, in most cases, were eagerly sought by producers."

Mr. Tait said that Australia must depend upon America for its theatrical companies as very few of his countrymen chose the stage as a profession.

"Perhaps, it is this very exclusiveness of the stage in Australia," he continued, "that makes it so prominent in the social life of the country. Actors, provided they are intelligent and respectable are welcome in the best homes, and frequently they marry wealthy young women of considerable distinction in society."

The manager carries a little book—it might be described as a log—in which he jots down the names of the cities he visits and the theatrical performances he attends in each city. He has traveled in every part of the United States in his search for plays and players, and he has made the nineteen days' voyage from Australia to San Francisco several times. He said that his last trip was attended by a hurricane off the coast of New Zealand, which caused a two days' delay.

Mr. Tait, who is one of several brothers, engaged in the theatrical business, was formerly associated with the J. C. Williamson Company, Ltd., the Australian theatrical firm. Severing his connection with this concern he became a leading factor in the affairs of J. and N. Tait. He is accompanied on his American trip by A. E. L. Pearce, who is a member of the staff of his firm.

ADDS TO REPERTOIRE

Grace George Announces Three More Plays for Production

Three more plays have been added to Grace George's repertoire season, which will open at the Playhouse early in October. They are Moliere's "The School for Wives," a new comedy by Langdon Mitchell and a revival of W. S. Gilbert's "Engaged." The plays previously announced are "Eve's Daughter," by Alicia Ramsey, with which Miss George will open her season; "Mrs. Prudence," by William Hurlburt, and "L'Elevation," the recent production of the *Comedie Francaise* in Paris, by Henri Bernstein.

HOME FOR FRENCH ACTORS

Quarters of Copeau Players to Be Artistic and Intellectual Center

One of the outgrowth of the Theatre du Vieux Colombier, which Jacques Copeau will direct here this season, will be the establishment of a home for the French players and which will be a center for French artistic and intellectual interests in America.

The former residence of R. G. Dun, at 261 Madison Avenue, has been leased for this purpose and the building will undergo extensive alterations. The two upper floors will be given over to the artists of the Theatre du Vieux Colombier. In the basement there will be a café and billiard room; on the first floor a French restaurant, and on the second floor clubrooms which can be thrown into an assembly room for society meetings, lectures and recitals, with a small stage. There will also be a library and facilities for art exhibitions.

To aid in the work and to bring about a greater cultural interchange between France and America a society, *Le Cercle des Amis de la France*, has been organized. The president of the organization is Mrs. Philip Lydig, and among its members are Nicholas Murray Butler, Otto H. Kahn, Jacques Copeau and Mrs. August Belmont.

TO PRESENT SHORT PLAYS

New Greenwich Village Theater to Open Next Month

The Greenwich Village Theater, the most recent of the playhouses of new ideas, is now practically completed, and will be opened next month with a program of three short plays. These will be "Behind the Watteau Picture," a fantasy in two scenes by Robert E. Rogers; "Efficiency," a war playlet by Percy Poore Sheehan and Robert H. Davis, and "The Festival of Bacchus," a comedy by Arthur Schnitzler. The last named has been translated by Charles Henry Meltzer.

The Greenwich Village is situated at Fourth street and Seventh avenue. Its director will be Frank Conroy.

FAVERSHAM TO OPEN OCT. 15

William Faversham's engagement in "The Old Country" will begin at the Thirty-ninth Street Theater on Oct. 15. The new play is a drama by Dion Calthorpe and was acted in London by Gerald Du Maurier.



WHITE, N. Y.

In His Representation of Alexander Hamilton at the Knickerbocker Theater.

ADOLF PHILIPP PLANS OWN FILM COMPANY

Author-Actor-Manager to Appear in Adaptations of His Plays

Adolf Philipp, the author and composer of "Alma," "Adele," "The Midnight Girl," "The Girl Who Smiles," and other well-known successes, and who is at present appearing at the Yorkville Theater in his latest musical comedy, "The Landlady," is to organize his own moving picture company. For several months Mr. Philipp has been active in making the preliminary arrangements, which were completed last week.

All plays, which enjoy long runs at his theater in New York, will be produced as motion picture plays, except "Alma, Where Do You Live?" and "The Corner Grocer." These two plays have already been produced, "Alma, Where Do You Live?" by the Newfield's Production Company, with Ruth MacTammany as Alma, and "The Corner Grocer," by the World Film Company. The latter play will be released shortly with Lew Fields.

Mr. Philipp will appear himself in the plays which he will produce for moving pictures. Negotiations for a New York studio, where the pictures are to be taken, are now on. The first picture is expected to be released Jan. 1, 1918.

MISS TAYLOR RESUMES SEASON

Laurette Taylor resumed her New York season at the Liberty Theatre last Monday night in "Out There," a war play by her husband, J. Hartley Manners, in which she appeared at the Globe last spring. "Out There" is to be followed throughout the next nine months by other plays from Mr. Manners' pen. Miss Taylor's company is the same which appeared with her last year, including Frank Kemble Cooper, Lynn Fontanne, Lewis Edgard, J. M. Kerrigan, Leonard Mudie, Hubert Druce, Colin Campbell and Douglas Ross.

NEW PLAY BY CARPENTER

A new comedy by Edward Childs Carpenter has been accepted for early production by the Charles Frohman Company. The play has been given the title of "The Three Bears." Ann Murdock will play the leading juvenile role.

FORM PRODUCING FIRM

Fred Jackson, short-story writer and author of "A Full House," has formed a partnership with Carter De Haven for the production of plays. Their first play will be "Ba-ba, Black Sheep," a farce by Mr. Jackson.



WHITE, N. Y.

ROBERT HILLIARD AS A TENDER FATHER
In "The Scrap of Paper." Margalo Gillmore Appears as the Daughter, While Carroll McComas is His Socialistic Enemy.

WILKES SEEKS PLAYS FOR WESTERN TRYOUT

New York Productions, If War-
ranted, Will Follow, Says
Manager

Thomas Wilkes, president of the Pacific Theater Corporation, which controls the Wilkes Theaters in Seattle and Salt Lake City, has arrived in New York in the interest of the forthcoming production of "Broken Threads," which is now in rehearsal under the direction of Holbrook Blinn, and which was given a tryout by the Wilkes Players in Seattle three weeks ago.

"We are not entering the field of the Eastern producing managers," said Mr. Wilkes, "with any idea of revolutionizing the business. We have been more or less successful in a small way in the stock branch of the business in two or three Western cities and in this manner we have made several premiere productions of new plays. It was in this way that 'Broken Threads' came to be considered a possibility for a regular production."

"One of my missions East just now is to negotiate with one or two playwrights with a view of presenting their plays for a tryout in Salt Lake City or Seattle. If, in our judgment, they possess sufficient merit to warrant the investment of a New York production we will later submit them here. I already have a farce by a well known writer, which I intend demonstrating in this manner, and whether 'Broken Threads' succeeds or fails, we will follow it with another production. We have taken a lease of offices in the Fulton Theater Building with Lodewick Vroom as the managing director, and we hope to remain here for some time."

FIRST AMES PRODUCTION

"Saturday to Monday" to Open at Bijou
Theater Oct. 1

Winthrop Ames's first production of the season, "Saturday to Monday," will begin an engagement at the Bijou Theater on Monday, Oct. 1. The piece is a comedy by William J. Hurlburt, and was tried out in Washington last spring. "Mary's Ankle," now at the Bijou, will be moved to the Thirty-ninth Street after next week, where it will remain until the middle of October.



Iloyd, N. Y.

RYDER KEANE.
Now Playing the Juvenile Leading Role in
"The 13th Chair" at the Garrick Theater,
Chicago.

HEARD ON THE RIALTO

Another superlative distinction is to be given to New York. With the completion of three new Selwyn playhouses Forty-second Street will contain the largest group of theaters in the world. There will be fourteen theaters in this street between Broadway and Eighth Avenue—fourteen theaters testifying to the amusement hunger of the American public. In spite of the general practice of war time economy these theaters and their neighbors in nearby streets will be crowded, Providence and Leblang willing, with a public grown unprecedently prosperous.

This amazing theatrical industry is reflected in many ways along Broadway. No longer do we hear of impecunious actors seeking the refuge of the Knickerbocker free lunch counter, or borrowing quarters at the entrance to the Claridge. Indeed, they are all rehearsing or appearing in "the best play in New York"—those who have resisted the lure of the screen—and are driving their own automobiles to and from stage doors.

Only the other day Magistrate McAdoo fined more than twenty actors, who in every case are playing *unimportant* parts in Broadway attractions, because they had permitted their automobiles to obstruct traffic in and about the theater district, and every actor is said to have produced a roll which would have excited the envy of a Rockefeller or a Fairbanks.

James Munroe is represented in a somewhat unsavory light in "Hamilton" at the Knickerbocker. As acted by Hardee Kirkland he is depicted as a surly, crafty, selfish politician, indeed the exact opposite of Hamilton. To offset this disadvantage will the partisans of Munroe write a play in which he appears in as glorious and honorable light as Hamilton does in the Arliss-Hamlin play?

"Hamilton" may be said to be George Cohan-proof. In selecting material for his new revue Mr. Cohan will tactfully visit theaters other than the Knickerbocker. We may present our national heroes seriously but to show them in a ridiculous light prancing up and down the stage with their halos under their arms would never do.

A newspaper reporter is the most difficult character in the whole playwrighting laboratory to create. Critics have never reached to date a unanimous verdict of approval over such a character on the stage. Perhaps, it was Robert McLaughlin who came the nearest to providing a true-to-life reporter in his play, "The Eternal Magdalene." At least his reporter as played by Lowell Sherman was sufficiently aggressive, intelligent, energetic and appreciative of news value. But some reviewers objected to him and we waited for another day. Now comes a reporter in "A Scrap of Paper" at the Criterion and he seemed to pass muster until he came within the withering gaze of Louis Sherwin. Mr. Sherwin objects to him because he calls his city editor "chief." So we must continue to wait for a reporter who is 100 per cent perfect.

Each week brings a host of new plays though no diminution is apparent in the attendance of the successful ones. But five plays have succumbed to the fierce competition of the early season. They are "Friend Martha," "The Deluge," "This Way Out," "The Inner Man" and "The Pawn."

No signs of temperamental conflicts are as yet visible on the Century horizon, but then the press representative at the Central Park West theater has just begun activities.

The Greenwich Village Players are not to be exclusive in their arrangement to live in a home set aside solely for their purposes. The members of Jacques Copeau's company of French players are to have a community of their own in the former residence of R. G. Dun on Madison Avenue.

The Greenwich Players incidentally have announced their plans for the new season, and they include a new play by Arthur Schnitzler. With the exception of a revival of "Literature" by the Washington Square Players two seasons ago no play by Schnitzler has been produced in New York since the presentation of "The Affairs of Anatol" by Winthrop Ames at the Little Theater some years ago.

HENRY MILLER TO TOUR TO GIVE GALSWORTHY PLAY

Henry Miller will shortly begin a preliminary tour of nearby cities in "Anthony in Wonderland," a comedy by Moncton Hoffer, in which Charles Hawtreys has been appearing in London. This is the play selected for the initial attraction at the Henry Miller Theater in West Forty-third street, which is now nearing completion.

Assisting Mr. Miller in the cast are Joseph Kilgour, Florence Shirley, John L. Shine, Marguerite St. John, George Riddell, Hilda Dorrington, Harry McKee, Will H. Gregory, E. L. Duane, Clay Clement, Gordon Morris, Marie Lachau, Alfred Holton and Claude Daniels.

Henry Miller will produce John Galsworthy's play "A Bit of Love," in association with O. P. Heggie, early in November. He gave it a few presentations during his season in San Francisco last Summer. Mr. Heggie will play the leading part, that of a clergyman.

THE BROADHURST TO OPEN.

The new Broadhurst Theater on West Forty-fourth Street will be opened on Thursday night, Sept. 27, with William Faversham's production of Bernard Shaw's "Misalliance." The leading roles will be played by Maclyn Arbuckle and Katherine Kaelred.



(C) White, N. Y.

A "RAMBLER ROSE" SCENE

Julia Sanderson Conducts a Mild Filtration
with Joseph Cawthorne

OFFERS PRIZES FOR PATRIOTIC PLAYS

Drama League Begins Contest
to Stimulate Greater
National Spirit

The Drama League of America has inaugurated a patriotic prize play competition as a part of its war time activities. The league offers three prizes of \$500, \$250, and \$100, respectively, for the three best patriotic plays suitable for performance by amateurs. The subject must be American, but need not be historical, and the word patriotic is to be construed in its broadest sense. Any play written in the spirit of patriotism through service and dealing constructively with a political, social, economic or other distinctive phase of American life, it is said, will meet the requirements of the contest. The time may be past, present or future, and the pieces may be in one or more acts, but only full length plays will be eligible for the first prize.

The Drama League announces that it has received hundreds of requests for patriotic plays from schools, settlements, clubs and other groups of amateurs. The directors of the league believe that they will be doing a real patriotic service if they can encourage the production of such plays.

George Pierce Baker, Edith Wynne Matthison, Percival Chubb, Walter Pritchard Eaton, and J. Howard Reber will be the judges. The successful plays will be published by Samuel French.

NEXT BRADY PRODUCTION

"The Land of the Free" to Be Presented
at Playhouse

After "The Man Who Came Back" closes at the Playhouse, William A. Brady will produce a play called "The Land of the Free," by Fannie Hurst and Harriet Ford, in which Florence Nash will play the leading role. It is a play of immigrant life.

NEW PLAY BY BARRIE

A new one-act play by James M. Barrie, entitled "Barbara's Wedding," has been received by Charles Frohman, Inc.

ESTABLISHED JANUARY 4, 1879



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1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1899, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

MARKET OPEN FOR REAL ATTRACTIONS

UNTIL there are more money getting open bookings we believe that in cities of this size it is necessary to use both program and open."

This paragraph is quoted from a letter addressed to THE MIRROR by CROUSE AND KUNZ, managers of the Opera House in Mansfield, Ohio.

Another excerpt from the same letter reads: "The open market may be all right in case you need only about 60 or 100 subjects a year; but what about the house that must change at least three or four times a week, which means 160 or 220 pictures a year? There are not that many real money makers produced in a year." The solution arrived at by CROUSE AND KUNZ is a part time program, with enough days remaining open to accommodate all the independent features that command attention.

It happened that on the day of the receipt of the letter quoted, a states rights buyer and distributor visited THE MIRROR office. For the past few months he has been one of the most active men in the field and has put through deals of the first importance.

Talking from the viewpoint of the middleman in quest of marketable productions, his opinion was virtually that of the managers of the Mansfield Opera House. "There is a demand for independent features; but the producers are not meeting it," he said. "The supply of cheap pictures is ample, but they don't make money for anybody. Most of the strong attractions are going out on some program."

Against these two assertions there is but one reply for independent producers. The reply is more pictures that audiences want to see—pictures that are exceptional to minds other than that of the press agent.

The open market has been injured by irresponsible manufacturers who made it the dumping ground for film trash that no reputable distributing organization would handle. Exhibitors who have been fooled once are wary of being fooled again, and the good suffers along with the bad. Many house managers have learned, through experience, to fight shy of the high-priced independent feature that travels about the country without the endorsement of a reliable concern. They can't afford to take a chance.

Such is the condition to be met by trustworthy producers of the type represented in the new association under the leadership of WILLIAM L. SHERRILL. They have the capital and the facilities requisite for the making of pictures that will sell. There is more than enough mediocre material and not enough of the kind that justifies special prices and special advertising and special audiences. All these can be had if producers will give exhibitors and the public what they want.

CAPTURING THE BILLBOARDS

COMPETITION among the leading motion picture concerns is resulting in a harvest for the renters of billboard space. A journey from the Battery to the Bronx in New York gives a striking illustration of the increase in this form of publicity, and the same conditions prevail in other cities.

The twenty-four sheet stands advertising photoplays have come to equal in number those calling the public's attention to stage attractions and bid fair to monopolize the fences lining the country's thoroughfares. Only a few years ago, it may be recalled, the Mutual Corporation rented stands to announce to the world that "Mutual Movies Make Time Fly." This was the start of a campaign that is fast capturing all the front line trenches.

NATIONAL HEROES AS STEEL ENGRAVINGS

IT IS, perhaps, fortunate that GEORGE ARLISS's appearance as ALEXANDER HAMILTON at the Knickerbocker is not attended by success of a triumphant nature, otherwise the American stage would probably undergo a surfeit of historical plays representing statesmen and politicians of the early days of the Republic. Despite Mr. ARLISS's keen perception in his curtain speech that it is easy enough for our national heroes to be good after they have become steel engravings, it is in the impression of steel engravings that they are most impressive to the audience.

We dislike to be jarred from our position of idealization even though the process of jarring takes the form of a bewitching feminine intrigue. We would much prefer to believe that WASHINGTON, HAMILTON, JEFFERSON, FRANKLIN and other great figures of the Revolution were saints than merely human beings with defects common to all human beings. And while we admire Mr. ARLISS's ambition for truth and accuracy of detail as it affects the life of our first Secretary of the Treasury, we cannot help feel that his stage portrait would have been more definite, more convincing, had it presented as a figure who "never told a lie" or flirted with a pretty woman during his wife's absence.

DISCOVERING NEW TALENT

THE ADVENT of INA CLAIRE into the drama via the BELASCO ladder has been greeted in certain critical quarters as unusually expressive of the courage and initiative of Mr. BELASCO. Heretofore identified with musical comedy and the vaudeville stage, where she gained wide success as a mimic, Miss CLAIRE has made an auspicious beginning in the dramatic field through her charming impersonation of the title-role in "Polly With a Past," and the plaudits of the reviewers have been bestowed upon Mr. BELASCO in "discovering" a new actress in the traditionally barren world of musical comedy.

Mr. BELASCO is not alone in his appreciation of new faces and new personalities in his productions. Other managers have also penetrated the obscure regions of stock and musical comedy and brought forward actresses who have established themselves securely in the dramatic firmament. A. H. WOODS introduced MARJORIE RAMBEAU to New York following her career as a player in Pacific Coast stock companies. E. H. SOTHERN recognized latent dramatic ability in CECILIA LOFTUS. MARC KLAU was sponsor for ELSIE FERGUSON, who, in "Outcast," gave one of the most memorable dramatic performances of recent years. It was as a member of the chorus of a musical play that Miss FERGUSON made her debut on the stage. This season we witnessed the sensational success of PAULINE LORD in "The Deluge," an actress in whom ARTHUR HOPKINS has had faith ever since he saw her act some years ago in a provincial stock organization.

PHOTOPLAYS—PAST AND PRESENT

ON another page of this issue appears a full account of the stand adopted by WILLIAM MOORE PATCH in regard to the Fort Pitt Theater of Pittsburgh, of which he is president and managing director. He has abandoned pictures in favor of a stock company to test new plays, giving as his reason a dearth of screen productions justifying a two dollar scale of prices.

There need be no argument with Mr. PATCH concerning the management of his theater, which he has conducted in an intelligent and thoroughly progressive manner; but surely there is room for disagreement with his conclusion that photoplays are declining in quality.

It is easy to concede that few productions are strong enough to warrant extended runs at high prices, but this has been the case in the past quite as much as the present. Duplications of "The Birth of a Nation" are not to be expected every month, or even every year, for that matter. Mr. PATCH intimates that D. W. GRIFFITH is the only producer worth serious consideration, yet in the past two years he found the works of other directors profitable and these directors are still in the field. Have they suddenly been bereft of their artistic senses?

Mr. PATCH admits that great sums of money are being expended and he will hardly assert that directorial talent has been lessened by experience, yet he finds the present product hopeless. This is not quite reasonable.

We imagine that a list of feature photoplays of two years ago might be checked off against a current list and show a balance of merit in favor of the present.

Before another week has passed it is probable that the authorities in Washington will have arrived at some definite conclusion in regard to the tax on theaters. At present the outlook is far from bright, but representatives of the industry have not given up the fight.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Hamilton," Interesting Historical Play; Hilliard a Debonaire Profiteer in "The Scrap of Paper"; "The Family Exit" a Sophisticated Farce-Comedy

"HAMILTON"

Historical Play in Four Acts, by Mary Hamlin and George Arliss. Produced by Klaw and Erlanger and George C. Tyler, at the Knickerbocker Theater, Sept. 17.

Alexander Hamilton.....George Arliss
Thomas Jefferson.....Carl Anthony
James Monroe.....Hardee Kirkland
William B. Giles.....John D. Ravold
Gen. Philip Schuyler.....George Woodward
Count Talleyrand.....Guy Fawcett
James Reynolds.....Pell Trenton
Zerkal.....James O. Barrow
Chief Justice John Jay.....Wilson Day
Colonel Lear.....Harry Maitland
Citizen.....C. M. Van Clief
Betsy Hamilton.....Mrs. Arliss
Angelica Church.....Marion Barney
Mrs. Reynolds.....Jeanne Eagels
Melissa.....Katherine Hayden
Mrs. Zachary Whalen.....Gillian Scaffe

In his representation of Alexander Hamilton, at the Knickerbocker, George Arliss gives evidence of exhaustive research work, and it is because of this attentiveness to every detail in the life of the revolutionary hero that he presents a portrait that is always interesting in spite of the slenderness and unsubstantiality of the play itself. Of the great figures of our early national life Hamilton perhaps presents the best material for playwriting purposes. The stormy conflicts of his career as first Secretary of the Treasury and as general adviser to Washington displayed his character in a particularly sympathetic light and disclosed him as a man ready to sacrifice love and life for his country. Therefore, in these stirring days, a play in which he is the chief character has the added value of timely and sincere patriotism.

For the purposes of drama the authors have removed the cloak of idealization in which Hamilton has remained secure in schoolboy history and show him as a human being with the qualities and defects of a human being, as a man in fact whose devotion to his wife had been consistent with occasional lapses from strict marital fidelity.

The first act takes place in the Exchange Coffee House in Philadelphia, and is interesting in the picture it presents of the early days of the Republic. Here congregate Jefferson, Monroe and General Schuyler, and it is here that the celebrated figures of history disclose their political meannesses, their willingness to resort to intrigue and trickery in order to defeat their opponents. It seems that Hamilton's bill providing that the Government should assume the war debts of the states has a reasonable certainty of adoption, but not if Representative Giles of Virginia can prevent it.

And so we see the latter plotting to involve Hamilton in scandal. There is plenty of authority for the occasional dereliction from marital duty on the part of Hamilton, and the second act, which takes place in the statesman's home, shows him falling easily—far too easily to be convincing—into an intrigue with a Mrs. Reynolds. The affair subsequently led to the blackmailing of Hamilton by her husband, and it is not long before their relations are unscrupulously misrepresented for political purposes.

The climax of the play is reached when Hamilton's indiscretion is disclosed to his wife, and his career seems on the point of ruin. But it proved to be just this indiscretion—as the au-

thors have rather naively shown—for which the country was anxiously waiting, and the steadfastness and courage of Hamilton during the episode bring the sincere admiration of not only Jefferson but Washington himself.

Mr. Arliss brought to the title role the poise, captivating charm and aggressive self-confidence which have always been associated with Hamilton's character, and played the scene of his confession with the rhetorical affectiveness and emotional intensity which are said to have been among the statesman's chief traits in winning a large and loyal following. Carl Anthony presented a forceful figure as Jefferson, while Hardee Kirkland contributed brusqueness to the character of Monroe. Jeanne Eagels's beauty alone prevented the scene in which she, as the vampirish Mrs. Reynolds, ensnares Hamilton from becoming utterly ridiculous. No man with the astuteness and the cosmopolitanism of Hamilton could have responded so readily to the obviously assumed innocence of the Philadelphia siren. George Woodward was excellent as the choleric General Schuyler, Wilson Day made a vivid picture as John Jay and Mrs. Arliss was gracious in the part of Betsy Hamilton.

"THE SCRAP OF PAPER"

Melodrama in Three Acts, by Owen Davis and Arthur Somers Roche. Adapted from a Story by Mr. Roche. Produced by A. H. Woods at the Criterion Theater, Sept. 17.

Robert Blaisdell.....Russ Whytal
Daniel Cardigan.....David Glassford
Martin Masterman.....Robert Hilliard
Terrance Greenham.....Robert Strange
Higgins.....Edward Holland
Dixon Grant.....H. Dudley Hawley
Connors.....John J. Pearson
"Handsome Harry" Mack.....Edward Ellis
Kirby Rowland.....Carroll McComas
Tom Haurahan.....Frederick Hand
Jennie Sigmond.....Vida Reed
Miss Small.....Ruth Donnelly
Henry.....J. Fred Holloway
Nelson.....Harold Hartwell
Laurel Masterman.....Margalo Gillmore

"The Scrap of Paper" is the title of the latest play having its genesis in the *Saturday Evening Post*. Devised by Owen Davis, who is generally handy at this sort of thing, from a story by Arthur Somers Roche, and with the author's aid, it is a melodrama of the type that makes no claim to plausibility but contains a certain element of entertainment. It is timely, to say the least, as it deals with profiteering, and frequently it becomes exciting but never is of the nature that makes for the gripping of orchestra stalls.

Somehow the chase after the flighty but incriminating piece of paper, which is eased out of a high window by a sudden gust of wind, and the adventures of an earnest trio who thenceforth have it in their possession alternately, do not seem to have the power to thrill that they should. But the evident reason for this is because of the frequently obvious mechanics of the plot. The document proves that three unscrupulous men, headed by the great Masterman, a name significant in itself, have plotted to starve and freeze the American public, and Handsome Harry, a high-class crook, the original finder of the important scrap after its descent into Broad street, hopes to use it for blackmailing purposes. The two others

who retain possession of it for a short while and know its contents, being Socialists, and therefore more apt to succeed in Broadway plays, plan to use it to lower the price of coal and food by threatening the disclosure of its text. They win their point but not in the way they had mapped out.

After being pursued by the usual stupid police and the slick Handsome Harry for three acts and five scenes of dodgings, narrow escapes, counter plotting and the administration of knock-out drops, they are on the point of defeat when Masterman's daughter has the good taste to faint when she learns the true character of her father. He thereupon thinks her dead and tears up the cause of all the trouble, abandoning the plan of profiteering, which, as he reiterated time and again during the evening, was the pet project of his life.

Debonaire Robert Hilliard, the programmed star, did not carry out the popular notion of a powerful malefactor of great wealth, but Edward Ellis did fulfill the requirements of characterizing in "Handsome Harry," a first-class crook, which may be the reason why Mr. Ellis ran away with the honors of the evening. To be sure Mr. Hilliard has comparatively little to do, but whenever he is on the stage he does not contribute the power and force that the part calls for. Ruth Donnelly stood out prominently in a small role of a telephone operator. Russ Whytal was utterly wasted in the part of Robert Blaisdell.

"THE FAMILY EXIT"

Farical Comedy in Three Acts, by Lawrence Langner. Produced by Edward L. George. Staged by the Washington Square Players, at the Comedy Theater, Sept. 19.

Rutherford Rutherford-Vandusen.....Edwin Forsberg
Mike O'Rourke.....Frank E. Jamison
Martha Rutherford-Vandusen.....
Cornelius.....James Dyrenforth
Eugenia.....Frances Ross
Peter Rutherford-Vandusen.....David Higgins
Elise.....Alethea Luce
Evelyn de Gascoigne.....Betty Ross-Clarke
Gaston Dupres.....Winthrop Chamberlain
Cousin Alice.....Elizabeth Patterson
Cousin Susan.....Kate Morgan
Mary.....Helen Edwards
Waldo.....Frank Longacre
Ellen Sullivan.....Jean Robb

For one act "The Family Exit," a farical comedy which has been presented at the Comedy as a preliminary attraction to the opening of the Washington Square Players' season, is a delightful satire upon the manners and morals of Americans. With pungent wit and scintillating dialogue Mr. Langner—an author who showed talent for satiric writing in "Another Way Out"—has struck at certain accepted traditions of family life, and for a brief period there is every indication of spontaneity and freshness in his blows, but the effort of playing the Shaw proved too arduous as the evening wore on and the second and third acts of his play reflect a studied sophistication which is only the more glaring because of the crude construction of the situations.

Next to "The Deluge" this new comedy possesses more literary distinction than any other play of the early season, and discloses in its author a man of keen observation and racy but kindly humor. He deserves encouragement,

for he gives promise of being able to puncture certain cherished hypocrisies of American life.

In "The Family Exit" Mr. Langner contrasts the French and American attitude toward sex relationships. An expatriate American has returned to New York after a twenty-year-old unconventional union with a French woman in Paris. His relatives are duly shocked at his scandalous position in society. However, in order to pass the bars at Ellis Island there must be a show of respectability and he marries his companion. And the curtain falls as he states that by not marrying her he was able to escape the attentions of her family in Paris and that by marrying her he was able to get rid of his family in New York.

The next two acts, the scenes of which are clumsily and arbitrarily designed, show him still struggling against the attentions of his relatives. A Reno divorce effected by means of a professional co-respondent, is decided upon, but it does not avail because modern society considers a smirched reputation attractive. The only way out in the end is to travel again the unconventional road, and the appearance of a pseudo heir is the occasion for a hasty and seemingly permanent retreat of his family.

David Higgins was amusing in the part of the unconventional expatriate who "gave up his freedom to enter the land of liberty." Alethea Luce was a devoted and appropriately Gallic consort. Edwin Forsberg and Alberta Gallatin were the smug relatives. Frances Ross made a captivating picture as an ultra-modern debutante, and Betty Ross-Clarke was a youthful vampire.

"EXPERIENCE" RETURNS

After a successful tour covering three years "Experience," George V. Hobart's morality play, returned to New York, Monday night, Sept. 17, at the Manhattan Opera House, for an engagement of three weeks. The spectacle presenting episodes in the life of a "Youth" who follows "Ambition" to the Great White Way, and finally returns to his sweetheart a sadder and wiser young man, seemed to win as much appreciation as in its original presentation here.

The production presented by William Elliott, F. Ray Comstock, and Morris Gest, is almost the same as it was last season. Love is played by Marjorie Campbell, Hope by May McManus, Ambition by John Todd, Experience by William Ingersoll, Pleasure by Marie Horne, Beauty by Jean Downs, Intoxication by Margot Williams, and Youth by Ernest Glendinning.

"BRANDED" AT THE FULTON

"Branded," a new play by Oliver D. Bailey, was presented at the Fulton Theater last Monday night, succeeding "The Pawn," which closed on Saturday night. The play has been on tour for a fortnight. In the cast are Christine Norman, A. H. Van Buren, Geoffrey Stein, Blanche Moulton, Agnes Findlay, Dwight A. Meade, Caroline Lee, Walter Craven, Jennie Ellison, and others. A review of the play will appear in the next issue of the *Mirror*.

BRINGING ORDER OUT OF CHAOS IN SUPPLYING THE NEEDS OF PHOTOPLAY HOUSES

Adolph Zukor, President of the Famous Players-Lasky Corporation, Declares That the Industry Has Reached a High Water Mark in the Process of Evolution—Consistent Distribution Responsible for Dependability

BY ADOLPH ZUKOR

(FOURTH IN SERIES OF FIVE ARTICLES)

THERE are several phrases that have become hackneyed through much use in the motion picture industry and one of these is included in the reference to the business as being in its "infancy." This is perhaps true in a degree, but until we admit that we have grown out of swaddling clothes and have attained to something like maturity we will continue to limit our endeavors, and acquire a habit of procrastination.

The motion picture business, granting that its life has been short as compared with other arts and enterprises, was born at a period of our history when speed and rapidity of development were the order of the day. That order has not changed, but on the contrary, has become more and more apparent in every phase of our commercial and social life. The brief span of years that comprises the life of the motion picture is equal to a very respectable period of existence counted by the earlier history of human activities.

Changes have come with almost staggering rapidity, and we may expect still more in the future; but I maintain that the industry has reached a high mark in the process of its evolution. It has developed, expanded, and now seems to have settled down to something like a stable condition. The changes have nearly all been constructive. Sometimes there were mistakes made which had to be rectified, and in the transition stages many have succumbed while others have fought their way through all obstacles and arrived within viewing distance of the goal which may be termed the production of artistic, intelligent and entertaining pictures, distributed upon a mutually beneficial and satisfactory plan for the entertainment and instruction of the public.

The changes that may yet come will be minor in character as compared with the radical and sometimes literally volcanic transitions of the past.

Order Supplants Chaos

Order has supplanted chaos. Out of the maelstrom of uncertainty, doubt, distrust, have arisen consistency, fairness, perfection in quality, system.

This order has developed and become fixed to a large extent in the three primary branches of the industry—production, distribution, exhibition. The exhibitor has arrived at a position which was his logically from the first, but which the exigencies of the moment and the indefinite character of the entire structure made it virtually impossible for him to occupy. In my previous article of this series I referred to the development of the exhibitor from the five cent admission, store theater man, to the manager of the cinema palace—the showman with an understanding of the amusement business. This development has had much to do with the advancement in quality of the pictures themselves.

Better exhibitors, demanded better pictures and better methods of distribution made it possible for the exhibitor to maintain his standard of entertainment. It has been a parallel growth largely with the logical culmination—improved quality in production through greater care and attention to detail, the acquisition of genuine stars and authors of real skill; consistent distribution whereby the exhibitor may depend upon the quality and regularity of his pictures, and finally intelligent exhibitors who are enabled through the latest development to exercise their intelligence in choosing for themselves the stars they feel will attract patronage and render their enterprises successful.

Compare the exhibitor of today with his predecessor of a few years ago: Then he stood in perpetual fear that something would go wrong that he would not get his pictures in time, or that they would be inferior—not to say impossible—when he did get them. He had little to say in the matter, in any case. It was almost a case of take it or leave it. Now the exhibitor knows that he will be supplied, that the quality of the pictures can scarcely fall below a certain level, that indeed, they will be generally speaking of superior quality. He can plan ahead and prepare his advertising matter in advance; his musical accompaniments may be arranged for and, in short, instead of being a nervous, uncertain and unhappy individual he stands equally with the merchant in any legitimate line of business, or, to bring the analogy closer to home, he is as sure of himself as the theatrical manager

who books stage productions which have already been proven successful.

A Year of Changes

The present year has been productive of many changes, but these have nearly all been of a constructive nature, designed to perfect system, develop greater efficiency and bring order out of chaos.

It was, undoubtedly the advent of the five-reel feature photoplay and the "program" that developed the showmanship instinct in the exhibitor. It took him out of the "dime museum" or "penny arcade" class into which he had been precipitated through the inferiority of the films, the lack of anything concrete upon which to base his entertainment. Short reel pictures, well enough within certain limitations, could not form the nucleus of an evening's entertainment. They could not establish a patronage of the "every week" variety. Transient custom was about all the exhibitor could rely upon and while this might suffice in the larger cities it was out of the question in smaller communities.

Once the five-reel feature came into being (after having been ridiculed as an impossible undertaking by many) the exhibitor made rapid strides forward. He found that his patrons were beginning to come week after week, bringing their friends—thus was established that valuable means of publicity—word of mouth advertising. Furthermore he noticed that certain players were becoming favorites and that his patrons clamored for more pictures starring this

or that actor or actress. The star system developed as a result and for the first time the players of note in the legitimate field began to take note, cease to scoff and evidence an interest in the hitherto despised "movies."

So the exhibitor grew in knowledge and discernment; he became a student of human nature—he began to display an intelligent interest in production. He wanted to know when a certain star would be forthcoming in a certain type of photoplay. The producers, in turn, began to take note of the exhibitor's developing familiarity with the pictures and the initial signs of co-operation became manifest.

No need to go over again the various phases of this development, or the problems of distribution that have only within the last few months been solved to the apparent satisfaction of everybody concerned.

The Results of Investigation

It is, however, essential to speak again of the selective system of distribution recently put into effect by our own organization, under the name of the Star Series Selective Booking plan, for it marks the apex of investigation and concentration upon a given subject—i. e., the best method of getting the pictures into the hands of the exhibitors.

Through this system, as I have previously explained, the showman is enabled to select the stars he knows from experience will attract the crowds in his community. Is it not perfectly plain that this is the logical culmination of the whole matter?

The motion picture business does not materially differ from any other business. The manufacturer must help the retailer make money. The producer of motion pictures must co-operate to the limit with the exhibitor. The pictures are the wares the exhibitor must dispose of, and they must be of good quality—just as any sort of goods must be if the retailer is to dispose of them readily and retain his custom.

This explains in a nutshell the reason that our companies are nationally advertised and why our national advertising campaigns are definitely connected with the local campaigns of our exhibitors.

Exhibitors, producers, and distributors are alike cognizant of the fact that the only profitable, dependable patronage is permanent patronage. And this can only be achieved by maintaining a consistently high standard of production on one hand and of presentation on the other.

The best answer is that in every city from coast to coast handsome theaters devoted entirely to the presentation of motion pictures upon a scale never even dreamed of, probably, in the old days, have sprung into being; that millions upon millions of dollars are invested in

(Continued on page 13)



THE BAD MAN AND A LITTLE GIRL
W. S. Hart Taking Ice Cream Away from Mary Pickford (Artercraft)



SHIRLEY MASON AND ROBERT MACLENNON
In Edison's "The Awakening of Ruth" (George Kleine Release)



"SUNLIGHT'S LAST RAID"
A Greater Vitagraph Picture Starring Mary Anderson and Alfred Whitman

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Will the Service Bureau of the National Association Deal with the "Silly Salary" Evil?—Ilidor Does Not Allow Ideals to Interfere with Business

I HAVE been enthusiastic about the possibilities of the National Association of the Motion Picture Industry all along, but they still seem to me to be a long way off from mitigating the "silly salary" (good name—eh?) evil. I doubt if the service bureau now being organized is going to help at all. It will only regulate the salary and employment conditions of the average player, who goodness knows gets little enough as it is! The big stars will not be engaged through the employment bureau. The matter of salaries of the others has never disturbed a producer enough to lose him a second's sleep. The employment bureau, then, is a mere flash in the pan of reform. And there are lots of chances for *real work* by the National on every hand. This very minute any producer can have a production enjoined if it shows some person in it who is disposed to sue in the courts. A judge has actually ruled that any person may, so sue if he is not of the public prominence of "the commander-in-chief of an army." Think of it! A bright lawyer named Hartman, quite unassisted, asked whether a newspaper, published for profit, had photographic reproduction privileges that were barred to movie news films, also published for profit. And the court in its ruling said that the newspapers did. *Think of that, gentlemen of the National Association!*

Let us thank God for Mr. Kerensky, for he is a pleasing contrast to the type of Russian that Mr. Ilidor is *not*. Herbert Brenon paid the said Ilidor large sums of money to pose for him in a motion picture. Of course, the posing was to be exclusively for Mr. Brenon. The Ilidor picture was given huge advertising by Mr. Brenon. This attracted a free-lance producer, who, it is said, offered Ilidor some cash to pose for "just a little footage." Now, the Russians are supposed to be idealists. This Russian had Brenon's cash and his own name on a Brenon contract. But it appears that he "fell." Of course, the copy film wouldn't have harmed the massive Brenon production even if it had appeared. The chances are, though, that it won't—that is, with those Ilidor

scenes in it. Brenon's fight is certainly the good fight this time.

A film exchange man has been trying to book one picture with three big New York circuits for many months.

"It's not that they've turned me down," he says, "they simply haven't decided on a definite answer, and I am stalled from one to the other."

And then he said something that may have been in rancor:

"Do you know why a salesman can't get an answer out of these fellows? One's a grafter, one's a boozier, and one's a chaser!"

If you don't believe our fall drive on the ethics of many film executives is a boon to the business, listen to what an executive tells me:

"I'm saving like a Trojan for the day when I can quit this game with its rotten practices and rottener men. I'm just waiting to get enough together to start, or buy, a little newspaper somewhere. And you may be sure I will be through with the fil-lums then. I won't even take fil-lum advertising!"

Here's a startling fact: Newspapers are consolidating all over the country. A press agent friend of mine tells me he checked up his mailing list of dailies last month and got an unusual number of cards back, saying: "Please discontinue your press matter. We have consolidated with the ———." Now will you kick off bad business, Mr. Exhibitor?

Last week we admitted that people sometimes succeeded through merit in this business and gave a couple of names. This week we are asked to add some more. First, A. M. Kennedy's—just made production manager of Goldwyn. Kennedy is one of the few studio or production managers who hasn't played politics "with the office." (I suppose the reason that so many studio managers do, is that they see so little of "the office" they've got to have friends there!) Twice he lost out for this reason. Back in the one-reel days. And now in the five-reel days he finds

that office-catering studio managers have no advantage over the other kind. And that for once it's paid him to be the other kind. In his new post of production manager of this formidable company Kennedy can scarcely have regrets!

And now for the tale of the cameraman who did just a little more than he was paid to do. (Oh, yes, even cynical. We will admit that it pays to do a little bit more than you're being paid to do *even* in a motion picture studio!) This cameraman went to Herbert Brenon for employment at the time "Daughter of the Gods" was started; there appeared to be no signal honors to be earned by any single cameraman on the picture for the simple reason that almost a dozen, all of high technical ability, were engaged for it. One of the youngest of the crew named Hunt did not feel, however, that his work had been completed when he was through turning his crank. Instead he followed his "takes" up with wise editorial suggestions on how they should be assembled, which soon reached the Brenon ear. The result was that when Mr. Brenon organized his own company he asked this young photographer to go with him as head cameraman and film editor! And he gave him a salary that was the combined salary of an expert cameraman and an expert film editor.

And while in charitable vein let us leave the studio and enter the advertising department. Good publicity man has been out of a job for a long while. *That hurt*—"if he was good he would work." He came to be looked upon as a dead one. His very reputation of success in the past was quoted against him. "——— did his best work years ago; he isn't fresh." The knockers were right: If he had been *fresh*, and four-flushed to the big men hard enough, he wouldn't have been out so long! Well, anyway, last week he landed. This week he has more stories about his feature in the papers than most of the four-flushers get across in a month!

Let's stay in the publicity department a moment more. Chap was editor

on a Western trade periodical. Decided to try the publicity game. Broke in with a Western state right firm and then to the East with a big producing and releasing concern, in their news service department. Job a good deal like first of our cameraman-hero cited above—dozen men in the department, all seemingly of high order. But this chap was *one* plugger. *That* was two years ago. Six months ago they made him publicity director. Yesterday this firm went into the serial line. Now, serial publicity is a separate department, with everywhere a separate publicity manager. But the chap who "decided to try the publicity game" was given the new department to handle *along* with the old. And the holder of this unique job came out of the West two years ago! A matter-of-fact fellow, too!

Gee, the way some of our best-known features journey! I see that "One Hour" goes from Moss to Rapf to Hoffman. "Mad Lover" and "Today" from Rapf to State Rights to Pathe to State Rights. The idea, please?

Did you know the export business is so good many American firms are *under-estimating* the size of their shipments! Whew!

Arthur Leslie's book of revelations didn't reveal a thing about Arthur and the Screen Club!

And they are calling the walk in front of the Godfrey Building "Bull Run!"

MARY MACLANE TO ACT
Author of Sensational Book Is Engaged by Essanay Company

Mary MacLane, the Butte, Mont., girl whose book, "The Story of Mary MacLane," caused something of a sensation several years ago, has become a film star. Miss MacLane has been engaged by Essanay and will be featured in a super-feature, entitled "Men Who Have Made Love to Me," by that company.

The picture will take up the heart affairs of Miss MacLane.

CHANCES OF ESCAPING TAX FOR USE OF MUSIC ARE SLIM

Reversal of Supreme Court Decision Not Considered Likely—Advocates of Measure Placing Heavy Burden on Exhibitors Explain Their Stand—Many Publishers in Society

BY FREDERICK JAMES SMITH

NOW that the American Society of Composers, Authors and Publishers is vigorously pushing its play-and-pay campaign, the music tax has become a vital problem to the exhibitor. To sum up the situation in a few words, the organization intends to prosecute under the copyright law any exhibitor who uses music of its members without the payment of a performing fee.

It might be well to go back to the beginning. The society was formed some three and a half years ago. It was contended by the organizers that restaurants, hotels and theaters using copyright music should pay a certain fee to the owners of the copyright. The society met with a great deal of opposition at the start. Finally, a test case was brought by Victor Herbert and Harry B. Smith against the Shanley Company, controlling Shanley's Restaurant, in which it was charged that a song from the comic opera "Sweethearts" was used in the cabaret, thereby violating the copyright law. The Shanley Company won the case in the United District Court and again in the United States Circuit Court of Appeals. Finally the case was taken to the United States Supreme Court and the lower courts were reversed. Messrs. Herbert and Smith were granted an injunction and damages.

Opinion of Court

The opinion of the court, given on January 22, 1917, in part read:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present were expected to order, is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays it pays out of the public's pocket. Whether it pays or not the purpose of employing it is profit and that is enough."

Following the Supreme Court decision, the society immediately began a vigorous drive against alleged violations of the law. The decision was considered to apply to screen theaters. The drive, aimed particularly at the motion picture houses, is now reaching a climax. Nathan Burkan, counsel for the organization, declaring that the Shanley decision applied with equal force to film theaters, states that seventy-six cases are now pending in New York. No actual action against a motion picture theater has yet been tried in the courts, although one case was settled out of court a few days ago.

The society now has a corps of investigators watching the New York theaters. The usual custom, it is stated, is to secure evidence of two or more alleged violations. Action is then started against the theater.

Rialto and Strand Pay

Under the law the person who controls the copyright has the right to

specify the amount of fee for performing the work. The society has placed the average music fee for a motion picture house at \$3 a month, while \$5 is the average cabaret fee. The Rialto and Strand theaters are said to be each paying \$20 a month.

A large number of publishers are members of the American Society. The list numbers Maurice Abrahams Music Company, Carrie Jacobs Bond and Son, Broadway Music Corporation, Jos. M. Daly Music Publishing Company, Enoch and Sons, Leo Feist, Inc., F. J. A. Forster, T. B. Harms and Francis, Day and Hunter, Charles K. Harris, William Jerome Publishing Corporation, Kalmar and Puck Music Company, Karczag Publishing Company, Inc., Jerome H. Remick and Company, Maurice Richmond Music Company, G. Ricordi and Company, Inc., Shapiro, Bernstein and Company, Inc., Harry Von Tilzer Music Publishing Company, Waterson, Berlin and Snyder Company, M. Witmark and Sons, Joseph W. Stern and Company.

George Maxwell, of G. Ricordi and Company, is president of the American Society, Victor Herbert is vice-president, Glen MacDonough is secretary and Raymond Hubbell is treasurer. The organization, which numbers composers and publishers not only of America, but England, Italy and Austria, has an office suite of rooms at 56 West Forty-fifth Street.

Most prominent among the publishers remaining outside the pale is G. Schirmer. It is known that the firm is opposed to the methods of the organization.

Tax Movement Advancing

George Maxwell, president of the society, told THE MIRROR that, despite opposition, the tax movement is advancing rapidly. "The situation, at the beginning difficult, is now excellent," he said. "Exhibitors and hotel men are beginning to realize that they must pay for the use of another's work.

True, we have found it necessary to bring actions. That is unfortunate and I deplore it.

"But the society has New York well won over, along with Boston, Chicago, Providence, Los Angeles, Philadelphia, and Newark. We are experiencing some difficulty with Brooklyn."

Mr. Burkan's the society's attorney, was equally optimistic. "We now have 900 contracts," remarked Mr. Burkan. "We have placed an agent in Chicago, Los Angeles, Boston and Philadelphia. We have just appointed another in San Francisco. Right now our revenue is amounting to \$75,000 a year. Exhibitors are falling in line and we have had conferences with the heads of the various exhibitor factions."

For details Mr. Burkan referred THE MIRROR to Louis D. Frohlich, of the same law firm. "The exhibitors are rapidly coming under the league banner," explained Mr. Frohlich. "The money derived from the fees goes into the society's funds, later to be divided among the composers and publishers. I might explain that a member of the society—author or publisher—always has the right to withdraw. He can grant separate performing rights. In fact, he can do as he sees fit with his own property. We are merely a collection agency."

Illustrating New Idea

"The whole thing illustrates the new idea regarding the literary and musical creator. In the old days an author struggled hard to make a bare living. Then laws were enacted for his protection. Literature took a new incentive. The musician has simply been overlooked up to the present, that is all.

"Under the law, the exhibitor has but two alternatives: he must pay the performing fee or use music not written by members of the society. The exhibitor, I know, claims that he will take the latter course. But, since the society includes the big portion of the publishing and music writing world, this

will practically force exhibitors to use classic or old popular music. I am certain they will find that their patrons demand the latest music. Hence this course will fail.

"The society has not yet touched the legitimate and vaudeville theaters. I don't know just what the course will be regarding them. Possibly it will be thought that the use of the music in these houses aids a composition's popularity sufficient to warrant a suspension of the law."

Certain publishers, notably G. Schirmer, have announced that their music, with some exceptions, may be performed without restrictions of extra charge, the right to present the work in public being included in the sale price. The exceptions exist, of course, where composers have reserved all rights. Thus exhibitors must take care, in selecting music of publishers outside the society, to choose compositions by musicians who are not members.

Opponents of the American Society claim that the performing fee is not justified. "The author receives, or should receive, a royalty for his work," one man told us. "When he asks and receives a tax fee, he is being paid a second time. Publishers themselves created the present antagonism during the past ten years by giving free copies of music to anyone and everyone. The 'professional copy' evil wrecked many song publishers. Now the publishers are not only retreating by making the exhibitors and hotel men pay for the music, but they are making them pay for the right to use it in public. I can see why the picture house and cabaret owners are bitter.

If Exhibitors Hold Out

"If exhibitors can hold out against the copyright music and use stuff not under the jurisdiction of the American Society, they may win out. Such action would undoubtedly cut down the sale of popular music, thereby hitting the author through his royalty. The tax may be killing the goose that lays the golden egg."

Certain exhibitor factions have announced that they are preparing for a fight against the tax. "No fight is possible," a lawyer told THE MIRROR. "The United States Supreme Court has decided upon the meaning of the law. The exhibitor can only do two things: He can decline to use the music of the society; or he can make efforts to have the law repealed or changed. Of course, there is the possibility—exceedingly remote—that the courts might decide that the Shanley decision does not apply to screen theaters."

WARDE, PATHE STAR

Frederick Warde, the celebrated Shakespearian actor, is again the star of a Pathe feature. He is announced in the five-part Gold Rooster play, "The Heart of Ezra Greer," which is down for release the week of October 7. This picture was produced by Thanhouser from a scenario by Lloyd Lonergan, and was directed by Emile Chautard. Assisting Mr. Ward in the cast are Leila Frost, George Forth, Lillian Mueller and Baby Gerald Badgley.



AT THE BRENON STUDIO
Using the Bertillon Finger Print System

PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

It Is to Be Hoped Composers Will Realize Possibilities in Motion Picture World—Variety to Be Found in Small Suites—Programs for Two Features

BY MONTIVILLE MORRIS HANSFORD

THE search for picture music of good quality is interesting, and it is to be hoped that by the time the existing stock of suitable themes runs out, there will be composers who will take up the work and carry it on to a successful end, despite the fact that many of them look down upon it at present. But this is the history of all new ideas. The fact of the matter is, that some day the poor composer will wake up and find the picture world clear out of his reach, and he will wonder, sadly, why he never realized the possibilities.

Coming to Schumann, we find that his piano music is not easy, with the exception of some of his smaller compositions, such as the *Scenes from Childhood*, which are not so juvenile as they are named. They will be found useful for short neutral scenes; one or two, of course, like *Traumerei*, *Soldier's March*, etc., can be used for special work. The small book containing the *Nachstücke*, opus 23, is good for a variety of effects. Number one gives a good *mysterioso*, and the celebrated one in F, No. 4, is an excellent lyric.

Suggestions in Hofmann Book

There is a splendid book by Heinrich Hofmann, opus 88, called *Mood-Pictures*. What better name for a picture player to find! This book, published in the Schirmer Library, contains some very suggestive titles in its index: such as *At Evening*, *Nocturne*, *Elegy*, *Dance Song*, *Love Song*, etc. There are many small albums; as, for instance, one by Vincent, called *Atmospheric Sketches*. This volume contains titles like *Mysterious Night*, *Early Dawn*, *Threatened Storm*, all of which are applicable to screen moods. Indeed, some of the numbers bear names not unlike the very picture titles. There is a small collection of Indian themes, arranged for piano by Henry F. Gilbert, published by H. W. Gray and Company. These are of the usual dramatic Indian character, splendidly harmonized, and they are easily adapted to organ.

Small Suites Offer Variety

The great number of small suites in book form will furnish an almost endless variety of material for the player who is on the lookout for fresh themes. Some of the books mentioned above seem as if they were written with the screen in mind. It is easy to see, now that we have music as the speech of the picture, how composers have dreamed out very definite scenes in their scores. Nevin has left us a number of these little sets of pieces, among them being *Water Scenes*, containing the famous *Narcissus*, *A Day in Venice*, the *Love Song* from which I have used in "Double Crossed"; *In Arcady*, *Melodies*, *O'er Hill and Dale*, and a book of song arrangements called *Songs Without Words*. MacDowell contributed a great share to this class of program music with his *Sea Pieces*, *Woodland Sketches*, *Fireside Tales* and *New England Idyls*. F. Morris Class gives us *Five Vignettes*, published by Oliver Ditson; Eastwood Lane has written a delightful set called *In Sleepy Hollow*. Then Gustave Lind, in the Augener

Edition, seems to have paid much attention to this sort of work. His contributions bear the suggestive titles of *Visions of an Unknown Land*, *The Silent Mere*, *An Old Italian Garden*, *Bygone Days*, *From an Old World City*, etc., all of which sound interesting to the picture player.

In my rounds of the picture houses I have lately found a player who seems to have extraordinary talent for following pictures. While he nearly always plays set pieces, still he cuts them off in such a masterly manner that they seem like improvisations. He is an easy player, in spite of the fact that he has only a very small organ for his medium. His one fault is quite common to players of the "easy" type: he plays too fast. This fault has a bad effect on the audience. After an hour, one's brain begins to reel around with the music and gets tired. There is nearly always something wrong with talent: principally the lack of reasoning power. The tone of this particular organ is penetrating, and even the back row can't escape it. From this, it is easy to conclude that the player is much interested in the picture, forgetting everything else—and I almost forgive him his one fault for this last virtue.

At Start of Picture

I have recently made some comment on the opening of films, and whether to jump right in and begin music for the first mood while the preliminaries are being gone through, or whether to wait until the accessories have all been named, and then proceed. It will be found a tolerable plan, in case the music must begin at once, to play the selection softly during the first minutes, in fact, quite softly, so as not to interfere with certain characters differing greatly in mood. It is foolish to change themes right at the start of a picture. Of course it can be done, but it seems a lot of trouble for nothing. The viewers are not particularly struck by any domi-

nating mood for several minutes and therefore not so much interested in the musical program. Afterwards, when the piece gets down to business, the music must keep pace. Some pictures take a great deal of time introducing the characters, like some novels. It will be best to play a neutral theme during this period, going later into the special music required. Anything may be used until the picture develops a mood. Here is the place for a short improvisation. For the player who is shut out from the talent for improvising, there is a good book called *The Art of Preluding*, by Bachmann, which may bring joy to his heart.

There are many good mechanical players on the market, and the only fault I have to find with these excellent instruments is that the tempos set by their operators are outrageous. I heard the other night Friml's *Russian Romance* played at a tempo that took me some minutes to recognize the composition. I thought it was a hymn. Not only was the selection ruined, but the effect on the picture was distressing. These instruments require musicians almost as much as the regulation organs and pianos.

"Countess Charming"—Paramount

In this picture light music of good character can be used without reference to the significance of the various members. The *Love Cure* waltz, Eysler, will be an excellent opening number, played softly. When Julian Eltinge is first shown, change to *Al Fresco*, Herbert, and at title "Jordan's Friend and Sponsor at the Club" use a very fine little composition by Friml, *Les Danses des Demoiselles*. Play softly as Jordan reads note. At cue "Where Is She?" play *La Csarine* by Ganne. During succeeding scenes go into *Echoes of the Ball*, Gillet, for variety, until cue "I have lost my pocketbook!" then play the *Andante Misterioso* from the Breil album, mentioned in last week's MIRROR.

(This album, by the way, is worth adding to the library.) A few measures of this and then go to *Al Fresco* again. At the title "The Countess Raffelski Prepares for Further Conquests," the *La Csarine* will give proper effect. This can either be continued during the bathing scenes, or any of the above-mentioned pieces may be used. As the Countess enters room go into the *Andante Misterioso* again, and for another waltz, use *Ondine*, Jackson, played softly; and as Countess enters room second time go into *Andante*, and for the chase, Number One of the Breil album will answer, after which go again into *Al Fresco*. For the dance that follows, play *Love Cure* or *Hawaiian Butterfly* until cue "My lavalliere, it's gone!" then the Breil Number One again until Betty finds her necklace, then into *Undine*. At cue "I have made a terrible mistake," use *Love Cure* to end. The scene showing the coffin brought into Jordan's room may be made very funny by playing a funeral march until Betty discovers the joke. The Breil album contains a good number (12) for this. If it is used, return immediately to the *Love Cure* waltz to end the picture.

"Double Crossed"—Paramount

Open with a neutral theme, such as *Serenade Napolitana*, Seebroek. At cue "Worthington Lawrence has that lost receipt," use Massenet's *Elegie* for sombre effect. Play softly at scene between Stratton and wife. At cue "I'll not do it!" play agitato with action and at once back to the *Elegie*. At title "The House Party," use a good dance tune—*Palmetto Hop*, Richardson—continuing softly during exteriors until Foley appears, then the *Elegie* again. Or play the Breil *Andante Misterioso* softly until cue "What is this you want my husband to do?" then use Chopin *Nocturne*, opus 53, No. 1. At cue "Your Citizens' Committee is after the Dickman crowd," return to *Serenade Napolitana*. Continue until Mrs. Stratton alone, then *Carassing Butterfly*, Barthelemy, very softly, and as she starts down the stairs play the Breil *Andante Misterioso*; agitato as she finds the paper, then dying down at cue "You were right about that Dickman paper" to *Nocturne*. At title "Next Morning," play *Serenade Napolitana* until Foley telephones, then the *Elegie* again and agitato at cue "I left it at the office," returning at once to *Elegie*. At cue "It must be the most terrible thing," use *Venetian Love Song*. Nevin, from *Day in Venice* suite, until title "After Dinner," then play Adam's *Pierrette* for the dancers. As Foley arranges the table, go into *Elegie* again and agitato as the powder is poured into glass and at once to *Elegie* or the *Nocturne* for variety. Agitato again at struggle and then back to *Pierrette* for the dancers. When dance is over, play the Chopin *Nocturne* until title Eleanor decides to restore the receipt," at which play the fifth page of the Breil album, or as much as is needed. As Foley recovers, go into *Nocturne* again and at cue "I overheard your talk with that detective," then the *Venetian Love Song* to the end.



MADGE KENNEDY IN "BABY MINE"
Screen Debut of Stage Star Now With Goldwyn

IMPROVED PROCESS SHOWS COLORED FILM AT ITS BEST

First Production of Technicolor Picture Corporation Easily Surpasses Earlier Efforts to Present Photoplays in Natural Colors — Boston Men Launch New Company

BY LYNDE DENIG

THE Star-Spangled Banner is seen in its true colors. The red, the white, and the blue are there as it waves above the standard of the Technicolor Motion Picture Corporation of Boston.

The flag is raised in celebration of a scientific victory won by a little band of professors hailing from the Massachusetts Institute of Technology and led by Dr. Daniel F. Comstock, Dr. Herbert T. Kalmus, W. Burton Wescott, and C. A. Willat. The shades of Kinemacolor and hand-painted film fade into pale memory, for here is something better.

A critical audience assembled at Aeolian Hall last Friday morning to pass judgment on the first production of the Technicolor Corporation, a seven-reel picture called "The Gulf Between." This meant a two-hour test of the process. Mr. Willat and his associates might have played safe by showing a few reels of selected film which would have illustrated color values without trying their worth as an adornment for an extended photoplay. Kinemacolor, for instance, could present a blooming rose; but couldn't keep pace with the movements of a fighting man. Life was faster than Kinemacolor, therefore Kinemacolor died.

Process Adapted to Action

The promoters of the new process didn't bother about still life manifestations; they preferred to jump into the arena of motion and show that they had the stamina to last through a full-length story without straining the eyes of an audience, or blurring the movements of animated human beings. They treated "The Gulf Between" quite as though it had been a black-and-white composition, and their confidence was justified. Movements were not confused, nor were eyes wearied by the two-hour display.

It appears that for the first time colored photography in motion pictures is to be given a fair opportunity to win popular favor. At present audiences are well content with black and white because the most entertaining stories they recall have been presented through that medium. Color is associated

with scenics, not with drama, because drama never found fluent expression through earlier processes. It was cramped and unreal.

Includes Essential Attributes

To duplicate life, pictures must be clear-cut, definite, and swift of movement. These attributes are more essential to screen narrative than color; but where they are retained and supplemented by the hues of nature, illusion nears completeness.

Color makes the earth beautiful. The red and gold of a sunset, the blue of the sea, the pink of a woman's cheeks, the smooth green of a sweeping lawn are among the pleasurable adornments of the world. The picture that makes life at once dramatic and colorful will carry a new sense of reality.

In "The Gulf Between," the Technicolor Corporation has demonstrated two things—the mastery of a process by which color values can be reproduced and the adaptability of the process to the regulation photoplay story. The picture was made in Jacksonville, Florida, on film sensitized in a manner devised by the promoters of Technicolor, who have taken out more than thirty patents to protect their process and equipment. Among other things, they devised a horizontal, magnetically-controlled arc, which is said to be a marked improvement over the present vertical arc lamp. It is interesting to note that actors are not supposed to use make-up, and in instances where this rule was ignored facial expressions lost in distinctness.

Color Flicker Eliminated

Projection at Aeolian Hall was not ideal. At times it needed sharpening; but slight deficiencies were negligible in view of the outstanding success of a process that eliminated color flicker, presented such a glorious succession of soft shades and gave faithful expression to each detail of a scene.

Wray Physioc directed "The Gulf Between," from a story by Anthony P. Kelly, and Grace Darmond, radiantly fair under the blue of Jacksonville skies, is the featured player. The tale of the sea and the lost child, who is reared as the daughter of



C. A. WILLAT
Technical Supervisor for Colored Pictures

a smuggling sea captain, is naive in its simplicity, but delightfully human. Every now and again there comes a scene of delicate appeal to sensibilities attuned to the unquestioning trust and spontaneous love of a child.

Kindly Humor and Pathos

Violet Axzell is the little girl who wanders from her wealthy home and finds shelter on a sailing ship manned by a crew of modern pirates. There is kindly humor and more than a little gentle pathos in tracing the influence of the helpless blue-eyed youngster on these hardened men of the sea. It is easy to respond to the scene in the cabin where the captain and his crew bow their heads while the child says grace; to the perplexity of the captain when he seeks appropriate night attire for his new charge, and to the adroitly conceived incident which results in "cuss" words being dropped from the vocabulary of the sea rovers. All this is elemental, unlikely, perhaps, but it warms the heart.

And the pretty child grows into a beautiful young woman, with the captain for a proud father and the crew for devoted brothers. The adopted son of a wealthy family comes to woo her. There are trouble and confusion and heart-aches and tears until it is found that Marie is the foster-sister of the devoted youth.

Condensation would give the story greater strength. At times the imagination of the audience travels faster than the developments on the screen; but the beauty of the scenes will fill the eye when the mind has grasped and passed beyond the meaning of the author.

Niles Welch, one of the most capable of screen juveniles, in appearance and manner, makes a capital leading man for Miss Darmond, who is at once winsome and joyous in the role of Marie. The picture is replete with types, all faithfully portrayed. Booked as a special attraction in large theaters, it will prove a revelation in color photography adapted to human portraiture.

THE CAST

| | |
|-----------------------|-------------------|
| CAPTAIN FLAGG..... | Charles C. Brandt |
| DUTCH..... | George De Carlton |
| COOK..... | Joseph Dailey |
| MARIE (CHILD)..... | Violet Axzell |
| MARIE..... | Grace Darmond |
| RICHARD FARRELL..... | Niles Welch |
| ROBERT FARRELL..... | Herbert Fortier |
| MRS. FARRELL..... | Caroline Harris |
| MILLCENT DUNSTON..... | Virginia Lee |
| PETE..... | J. Noa |



IN "THE GULF BETWEEN"—FIRST TECHNICOLOR PRODUCTION
Violet Axzell Appearing as the Child. Grace Darmond (in Circle)

ROUND THE WORLD TOUR FOR BOLSTER

Goldwyn General Manager
Sails from San Francisco
in October

Harold Bolster, who recently resigned the vice-presidency and general management of the General Film Company to join the Goldwyn Pictures Corporation as general manager, leaves next week for a trip around the world to begin the extension of Goldwyn activities into other countries.

Sailing from San Francisco on Oct. 4, Mr. Bolster goes first to Sydney, Australia, where he will establish headquarters in that commonwealth. On his arrival at Sydney Mr. Bolster will find that Goldwyn already has paved the way for him by sending on ahead experienced organizers and salesmen who carried the first Goldwyn productions with them several weeks ago. Trade showings will be held at Melbourne, Sydney, Brisbane, in Christchurch, New Zealand, and arrangements completed for a regularly maintained distribution in the Antipodes. As soon as the Australian business is disposed of, Mr. Bolster will move on and arrange for deliveries in Melares in India, Java, the Dutch East Indies, China, Japan, the Philippines and Hawaii, by which time it is expected that he can visit Europe for the organization of a Goldwyn selling organization in the principal countries on that continent.

PETROVA RECITALS

Actress Arranges Picture Work to Permit
of Stage Appearances

Olga Petrova is planning to make a brief appearance on the legitimate stage this season at one of the smaller and more intimate types of metropolitan theaters, like the Princess or the Booth. These recitals will be held on afternoons other than regular matinee days and will not in any way interfere with Petrova's activities in producing Petrova Pictures.

BRINGING ORDER OUT OF CHAOS

(Continued from page 8)

the exhibition end of the industry, just as equally great sums are employed in the conduct of the producing end.

The exhibitor has proved his progressiveness, and it is through a realization of this fact that the selective system of distribution was born and has already proved its practicability, its fairness, and its superiority over any other method that has been tried in the past, that is being utilized now, or that has been considered as a possibility of the future.

The change has been radical. We had been told that it could not be done successfully. It is a significant evidence of the deep thought that is now being devoted to the motion picture business in its every department that the plan was successful from the outset, because it proves that the entire plan must have been carefully laid out, its every detail conceived and tried by all the rules of past and present operation, before it was put into effect.

Thus has order been brought out of chaos and the spirit of co-operation infused into the great industry which has now become an integral part of our national life, as it has in the life of all civilized communities throughout the world.



REHEARSING "THE RUNAWAY."
A Mutual Picture Featuring Julia Sanderson

MACISTE KILLED ON BATTLE FIELD

Star of "Cabiria" and "The Warrior" Dies in Hand-to-Hand
Conflict with Austrians

Maciste, the giant star of "Cabiria," and more recently of "The Warrior," was killed on the Italian battle front, during the recent offensive.

The news of the casualty was brought to this country by E. Matson, of John Olson and Company, prominent Scandinavian film traders. Mr. Matson landed in New York last week and immediately communicated with A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., who own "The Warrior."

According to the information borne by Mr. Matson, confirmed by an official report, the giant Italian screen player was slain during the fighting on the Bainsizza Plateau in the recent great Italian offensive. It is understood Maciste fell in a hand to hand conflict with several of the Austrian soldiers. As Mr. Matson was unable to obtain

further details Mr. Sawyer has sent a cable across in order to ascertain the complete story of the film player's demise.

Maciste was one of the first to volunteer in the service of the country at the outbreak of hostilities and had been "doing his bit" in the first line trenches for many months. He was regarded as a veritable tower of strength by his fighting comrades. The actor's right name was Ernesto Pagani and his first screen appearance in America was as the giant Numidian slave in Gabriele D'Annunzio's masterpiece, "Cabiria." He was discovered by the Italia Film Company, of Torino, Italy, while employed as a dock laborer for one of the steamship companies. Because of his unusual strength and powerful physique, he was cast for the slave part in "Cabiria."

OPERATIC STAR IN PARAMOUNT STUDIO

Lina Cavalieri Starts Work on "The Eternal Temptress,"
Directed by Emile Chautard

Lina Cavalieri, international operatic star and an actress of exceptional talent, has started work on her first Paramount picture under the direction of Emile Chautard. "The Eternal Temptress" is the title of the story, which was written expressly for Mme. Cavalieri by Mme. Fred de Gressac, and is a modern tale of Venice and Rome, with powerful dramatic situations, human appeal and opportunities for scenic investiture seldom equaled in a photoplay. Director Chautard is responsible for the statement that it will afford the beautiful star every opportunity for the exercise of her talents.

Director Chautard is enthusiastic over his star, over the play and over the scenic investiture. Moreover, he has a supporting cast that will be in every way adequate.

"Lina Cavalieri," he said, "is an artist with whom it is a pleasure to work. She is amenable to every suggestion, despite her wide experience; she is exquisitely beautiful—she has a profile that is like a cameo—and she is so animated, so full of enthusiasm for her work that it is a joy to direct her. I am more than pleased with the prospects

and since I have known the star in Paris and am familiar with her manner of work I know that the results cannot fail to be splendid."

The two most famous old world cities—Venice and Rome—will be reproduced at Fort Lee, portions of them, that is. The Grand Canal, with the Bridge of Sighs; the Church of San Marci, the quays of Rome—all will rise there. Interiors reproducing hovels and palazzos, quaint streets and dark passages, have been constructed. The production is to be lavish. The least detail will be carefully looked after and in every way the picture will be worthy of the star.

BACK FROM VACATION

Walter E. Greene, president of the Artcraft Pictures Corporation, returned to his desk at the New York headquarters last week, following a well deserved vacation. Two weeks ago Mr. Greene, after an extremely active year, left his affairs in the hands of his assistant to take up the life of a gentleman farmer on his rural home at South Weymouth, Mass.

SCREEN APPEAL FOR THE LIBERTY LOAN

"Three Billion in Three
Weeks" Introduces Many
Stage Stars

Realizing the immeasurable aid of the screen in spreading propagandas and using it as one of the most prominent factors in their wide publicity campaign, the Liberty Loan Committee, which is soon to launch its drive for the second Liberty Loan, has, with the aid of the motion picture producers, made a picture that is bound to be effective. This picture, which will be released under the title "Three Billion in Three Weeks," was shown to the public for the first time before an invited audience at the Strand Theater last week, and its drawing power was at once appreciated.

It consists of short episodes marking some of the epochs in American history and scenes of the present war and this country's preparation, dwelling on the need for money in accomplishing every step. The picture shows President Wilson, Secretary of the Treasury McAdoo, Thomas A. Edison and many others prominent in public life.

The actors who take part in it are De Wolf Hopper, Raymond Hitchcock, Douglas Fairbanks, Julian Eltinge, William Hart, Wilton Lackaye, David Warfield, who, incidentally, makes his first screen appearance as John Hancock; William Courtleigh, Clifton Crawford, Leon Errol, Edmund Breese, Jack Hazard, Jefferson De Angelis, Hal Forde, Paul E. Everton, Jed Prouty, Tom McGrath, Will Rogers, John Drew, Barney Bernard, Mary Pickford, Lillian Russell, Mabel Taliaferro, Beverly Sigsbee, Mrs. William Courtleigh, Billie Burke, Pauline Frederick, Anna Wheaton, Nance O'Neil, Ethel Barrymore, Elsie Janis, Laurette Taylor, Marguerite Clark and Lillian Walker. Also the seven members of the Lambs' Club who received commissions at Plattsburg made an interesting episode.

SENNETT COMEDY

"A Bedroom Blunder" to Be Released
by Paramount, Oct. 7

The release date for the first Paramount-Mack Sennett comedy, "A Bedroom Blunder," is Oct. 7. Mr. Sennett recently stated that the picture had been completed, that he had seen it in the rough and that it was "a knock-out." The director is giving his personal attention to every one of these new comedies. In "A Bedroom Blunder" Mary Thurman has the role of a young wife who has the misfortune to lose a diamond necklace, which, by a train of funny circumstances comes into the possession of Charley Murray, who has a volcanic wife in the person of Eva Thatcher.

"The Pullman Bride" and "Roping Her Romeo" are coming issues, but the date of their release has not yet been announced.

Mr. Sennett expresses himself as entirely satisfied with progress at the studio and as he is most exacting in his requirements, exhibitors and the fun-loving film public may count upon comedies of genuine merit under the Paramount-Mack Sennett brand.

"ARABIAN NIGHTS" TALE

"Aladdin and the Wonderful Lamp," William Fox's picturization of the "Arabian Nights" tale, opened for a run at the Globe Theater, Sept. 24. The picture is the second of the Kiddies Feature series which Mr. Fox is sponsoring. Francis Carpenter and Virginia Lee Corbin appear in the leading roles.

PATCH CHANGES THE POLICY OF PITT THEATER, PITTSBURGH

Progressive Young Exhibitor Declares the Supply of Good Pictures Is Too Limited—Turns to Stage Plays

Branding the present output of special productions as "miles of mediocrity," William Moore Patch, president and managing director of the Fort Pitt Theater Company, of Pittsburgh, declared last week that the day of big pictures in the United States was done, unless the present system of production and distribution of so-called special features is completely changed.

Coming, as this statement does, from a man who has the distinction of being the only exhibitor or producer in America, outside of D. W. Griffith, who has elevated pictures to a two-dollar plane, Mr. Patch's words bear especial significance.

During the past two years, Mr. Patch has maintained, at the Pitt Theater in Pittsburgh, an unbroken policy of big pictures with two exhibitions daily at a scale of admission price ranging from twenty-five cents to two dollars. Not only this, but it is safe to say that the Pitt Theater has broken all records for successful runs with big pictures in the United States. In addition to D. W. Griffith's spectacle, "The Birth of a Nation," which ran five months at the Pitt Theater, other films, such as "The Battle Cry of Peace," "A Daughter of the Gods," "Intolerance," "The Crisis," "Twenty Thousand Leagues Under the Sea," and "Civilization," have all enjoyed engagements of from four to eleven weeks.

Complete Change of Policy

Coincident with Mr. Patch's statement on the big picture situation in general, comes his announcement of a complete change of policy for the Pitt Theater in Pittsburgh—a change that involves the elimination of all pictures, save two or three each year, which can be presented in such a manner as to bring two dollars into the box office.

Mr. Patch's decision in this matter is all the more remarkable because it is well known that he has achieved unprecedented success with his big picture policy in Pittsburgh at two-dollar admission prices. He states that his present decision is based on a determina-

tion to maintain the high standard of his house, even at the cost of sacrificing the policy he has built up.

In place of photodramatic spectacles during the coming Winter, the Pitt Theater will house a resident company of the best players obtainable, for the purpose of trying out new plays, many of which will be produced later in New York, Chicago and Boston.

A month or two ago, Mr. Patch opened his own offices in New York in the Times Building. He intends establishing the Pitt Theater as a base not only to try out new plays for himself, but for a number of other prominent New York producers who are seeking a place to test their plays before they are produced on Broadway. In other words, Mr. Patch intends doing in Pittsburgh what Oliver Morosco has succeeded in doing in Los Angeles.

Notwithstanding the fact that the Pitt Theater will house legitimate attractions in the future, however, Mr. Patch is not going to give up his interest in big pictures. Any feature films that he considers worth two dollars will be produced on an elaborate scale at the Pitt Theater from time to time throughout the Winter.

In Production End

It is also an open secret that Mr. Patch intends to take up the production of pictures himself in the very near future—and on a scale second only to that set by D. W. Griffith. He is well able to carry out this scheme, both from the standpoint of financial resources and creative genius. As far as his creative ability goes, no less a person than Mr. Griffith said of him, before leaving for Europe last January: "Mr. Patch is one of the coming motion picture men of America." This talent will be given full scope, inasmuch as Mr. Patch has associated with him some of the wealthiest men in Pittsburgh.

Confirming his decision in regard to the Pitt Theater, Mr. Patch made the following statement last week: "It is useless to deny the gravity of the big picture situation in America. Since Mr. Griffith first produced 'The Birth of a Nation,' and followed it with his still more remarkable spectacle, 'Intolerance,' every big picture producer in America has been vainly striving to imitate him—with most disastrous results.

"The main trouble seems to be that outside of Mr. Griffith there are few producers of big pictures in America who possess enough gray matter to know the requisites of a big picture. Most of the would-be Griffiths imagine that by squandering a fortune and exhibiting on the screen scenes which reveal a prodigious expenditure of money, they satisfy the public. The fundamental principles of entertainment are completely ignored by these men. Logic, human interest, sincerity and even common sense do not enter into their scheme of things. It all seems to be a mad rush to turn out by the mile a mass of film that reveals neither logical forethought, artistry nor even a decent regard for ordinary dramatic effect.

"Since last June I have sat through sixty-two so-called big pictures, and I have only seen two that could be classed under that category. There is no use in mentioning these pictures—except to say that they will be shown at the Pitt Theater later in the season.

(Continued on page 21)



A PRETTY WEDDING SCENE
In "The Fable of What Transpires After the Wind-Up" (Essanay)

REAL FOOD BANISHED BY PARAMOUNT

Producing Organization Complies with Request of Commissioner Hoover in Conserving Edibles

Conforming to every requirement of the United States Government, the producing organizations of Paramount have signified their intention of co-operating with Herbert Hoover and the U. S. Food Administration in eliminating food waste by using substitutes in all pictures now in process of production, or which shall hereafter be produced, until the necessity for such conservation is past.

Orders have gone forth to each producing company that no more real food shall be used. Papier mache imitations and other substitutes which will not be noticeable in the screen are to be employed.

While, as a matter of fact, the actual amount of foodstuffs thus used by one organization is comparatively small, as Mr. Hoover points out in his communication requesting co-operation in this department, the combined amount used is large and its elimination will be a material aid in the conservation of food.

Where the elimination of real food is impossible, the scenes requiring its use will be omitted, for it is apparent to the administration of the corporation that at this time everyone must co-operate with the Government to the fullest extent.

From the time that the United States became a factor in the great war, Para-

mount has been in the forefront of those who have given material assistance to the Government. In the floating of the Liberty Loan bonds, every possible aid was given.

Hiram Abrams, president of Paramount, on the eve of his departure upon a lengthy transcontinental journey, during which he will visit all exhibitors in towns of over twenty thousand, said: "It is not only a duty but a pleasure to conform with Mr. Hoover's request. Undoubtedly every interest must be subservient to the Government in time of war. However, I can assure Paramount exhibitors and the public that the elimination of foodstuffs from the pictures will in no way detract from their realism or interest. There is virtually no food that cannot be successfully imitated and where it cannot be, the scene will be omitted."

Adolph Zukor, president of Famous Players-Lasky Corporation, echoed the remarks of Mr. Abrams. "There is not the slightest hesitation in conforming to the request," said Mr. Zukor. "Why should there be? Each and every one of us is heart and soul with the Government in this international difficulty. I may say that the Famous Players-Lasky Corporation will always stand ready to do anything in its power to co-operate with the Administration."

NAME OF MARY GARDEN'S DIRECTOR WITHHELD

Goldwyn Not Ready to Reveal Identity of "Well-Known Figure" in Motion Picture Industry

Apparently Goldwyn has a surprise in store for the trade when it comes to announcing the name of the director chosen to make Mary Garden's first production, the sensational "Thais" by Anatole France. Hurrying back to America, all eager for work before the camera and bringing with her the costumes made in Paris during the Summer for the role of Thais, Miss Garden finds Goldwyn ready for her arrival, with scenery built, settings all designed and constructed and Casting Director Adolph Klauber closing with distinguished players to support the celebrated prima donna.

Announcement will be made shortly

as to Miss Garden's director. He is a well known figure in the industry and his selection will cause surprise, for there has been no hint given out as to the likelihood of his being engaged by Goldwyn for this task.

The scenario of "Thais" has been completed for weeks and both during the time of its preparation and since, it has enlisted the attention of all of the distinguished literary factors embodied in the Goldwyn organization. From the standpoint of its makers it was deemed to be virtually letter perfect and Miss Garden immediately after reading it, expressed her delight with the written record for the picturization.



"A BEDROOM BLUNDER"
Paramount-Mack Sennett Comedy

COMMITTEES APPOINTED FOR COMING TRADE EXPOSITIONS

National Association Increases Executive Committee Membership at Board of Directors Meeting

At a quarterly meeting of the board of directors of the National Association of the Motion Picture Industry, Inc., Sept. 20, the members of the executive committee appointed by President Brady were approved and this committee for the ensuing year will comprise the following: W. W. Irwin, chairman, J. A. Berst, Louis F. Blumenthal, J. E. Brulatour, Arthur S. Friend, Samuel Goldfish, William A. Johnston, Louis L. Levine, Lee A. Ochs, P. A. Powers, Richard A. Rowland and William L. Sherrill.

At a meeting of the members of the association held prior to the directors' meeting, an amendment to the by-laws was voted, increasing the number of members on the executive committee from 9 to 12.

President Brady announced the appointment of a permanent committee on expositions as follows: William A. Brady, president ex-officio; J. A. Berst, J. E. Brulatour, Arthur S. Friend, J. H. Hallberg, Gabriel Hess, W. W. Irwin, P. A. Powers, and William L. Sherrill. The directors believe that with the two expositions for next year that the manufacturers, distributors and supply and equipment concerns should not be called upon to participate in any additional expositions, balls or similar propositions where advertising space is solicited, and it was decided to refer all such matters to the joint exposition committee. Executive Secretary Frederick H. Elliott will act as secretary of this committee. Announcement has previously been made that an exposition will be held in New York next February, followed by one in Boston in July, both of which will be under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America.

The directors received reports showing a great increase in film thefts throughout the country, and upon recommendations of the committees representing the producers and distributors a committee was appointed to formulate plans which are to be presented at a general meeting of the producer and distributor branches, to be held in the very near future. The committee, which is to meet at the association's headquarters on Friday, Sept. 28, at 3:00 o'clock, comprises the following: Walter W. Irwin, Vitagraph-V.L.S.E.; P. A. Powers, Universal; William Fox, Fox Film Corporation; R. A. Rowland, Metro Pictures Corporation; Ricord Gradwell, World Film Corporation; John R. Freuler, Mutual Film Corporation; Arthur S. Friend, Famous Players-Lasky Corporation, and J. A. Berst, Pathe Exchange, Inc.

A communication was presented from the Rev. Christian F. Reisner, requesting co-operation on behalf of the National Association, which was granted, and Executive Secretary Elliott was given power to arrange for the programs which Dr. Reisner and his associates, representing the International Board of Sunday Schools, comprising five million children, may require.

The Goldwyn Distributing Corporation was elected as a member of the association and will be represented in its councils by Samuel Goldfish, president. The following individual members were elected: Benn H. Grimm, John F. Chalmers, James L. Hoff, George F. Blaisdell, Archibald MacArthur, Jr.,

Randall M. White, James A. Milligan, and Anthony P. Kelly.

The National Association has been elected to active membership in the Chamber of Commerce of the United States of America, and will be represented in that great unit, comprising all of the industries in this country, by President Brady and Secretary Elliott.

The organization of the various branches has been completed with the exception of the general division, which is to meet early in October. Adolph Zukor is chairman of the Producers' Committee, and Walter W. Irwin chairman of the Distributors.

At a meeting of the Supply and Equipment held immediately following the directors' meeting, J. E. Brulatour was re-elected chairman for the ensuing year.

It was reported that the service bureau, which is a new adjunct of the National Association, will be ready for business within the next two weeks or just as soon the headquarters can be established.

President Brady will announce the appointments of the committees on transportation, insurance, legal and legislative matters, and early meetings are scheduled for these committees so as to perfect their organization.

The resignation of Arthur James as vice-president and director of the association was accepted. This vacancy will be filled at the forthcoming meeting of the general division which Mr. James represented.

The following directors were in attendance at the meeting, which was presided over by President Brady: William L. Sherrill, Samuel Goldfish, J. A. Berst, W. W. Irwin, P. A. Powers, J. E. Brulatour, J. H. Hallberg, N. C. Cotabish, Joseph F. Coufal, Paul Gulick, Thomas G. Wylie, Louis L. Levine, and Louis F. Blumenthal.

STRONG SUPPORTING CAST

One of the most notable aggregations of motion picture players ever assembled as a supporting cast to Mary Pickford is in the forthcoming Arctcraft release, "The Little Princess," now being staged at the Lasky studio in Hollywood, under the direction of Marshall Neilan. Chief among those in the cast are Theodore Roberts, William E. Lawrence, and Jennie Lee.

PATHE ENGAGES PICTURE STARS Frank Keenan and Fannie Ward the First—Others to Follow

Well authenticated rumors indicate a considerable enlargement of Pathe, whose roster of stars will be made more impressive by the addition of the names of a number of players of the first magnitude. During the past week Frank Keenan and Fannie Ward signed Pathe contracts. With the advent of new actors it is probable that Pathe will secure additional plants in which to handle its productions.

The large resources of Pathe make possible the carrying out of any policy that is determined upon, if its success depends upon financial strength. Negotiations are now under way with several stars whose contracts with other companies are about to expire.

MUSTERING FORCES IN WASHINGTON

Representatives of Industry
Are Fighting Prohibitive
Tax Measures

During a recent trip to Washington to investigate the present situation of the motion picture tax division of the revenue bill which is being considered in joint conference, Charles C. Pettijohn, general manager of the American Exhibitors' Association, found that the question was more serious than it appeared on the surface, at the same time realizing that close co-operation of the various factions in the motion picture industry might have some effect in persuading the Congressmen that many of the producers and exhibitors could not stand a prohibitive tax. To this end he sent the following telegram to Lee Ochs, president of the Motion Picture Exhibitors' League of America, last Wednesday.

"Forget past differences. Situation in Washington serious for exhibitors. Have Levine or others on your legislative committee meet us Central Park Hotel at once.

"(Signed) CHARLES C. PETTIJOHN,
H. B. VARNER."

At the time of the arrival of this telegram, Mr. Ochs was in Chicago, and the message was re-telegraphed to him there from the *Trade Review*. Within a few hours a representative of the Exhibitors' League entrained for the capital, and at the same time William A. Brady started for Washington.



Mickie Photo.
MABEL NORMAND,
As Joan, of Flatbush (Goldwyn).

VITAGRAPH TO FILM ANOTHER SERIAL "Vengeance and the Woman" to Follow "Fighting Trail" in December

Recently a story has persisted that the Greater Vitagraph Company was at work on an additional set of fifteen episodes in continuation of "The Fighting Trail," the outdoor serial, which is now in its third episode. This, according to an official statement by Albert E. Smith, president of the Vitagraph Company, is erroneous.

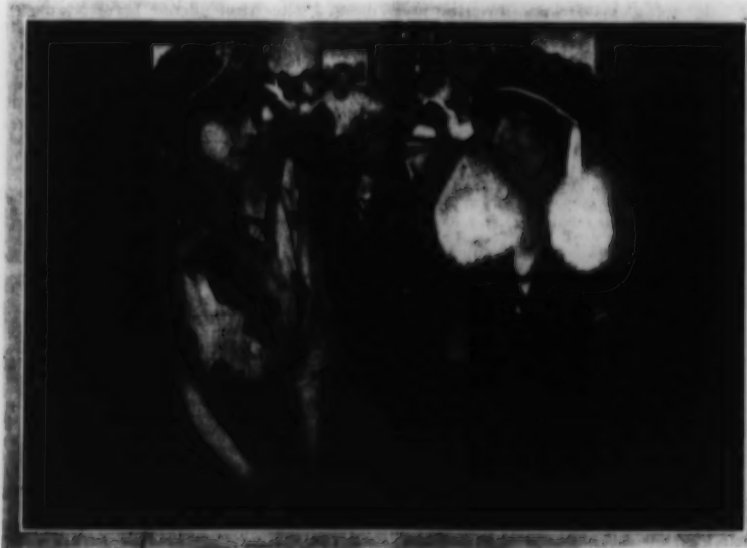
"The Fighting Trail" has exceeded even our estimates as an attraction," said Mr. Smith, "but even so we would not feel justified in carrying the picture out to a greater length than was contemplated in our original plans.

"The success of 'The Fighting Trail' has been so great that we have been encouraged to start work on another serial which we shall make just as stirring and entertaining as its predecessor. Work has been started on it, and the new serial will be released before the end of December, and its run concluded during the Spring months. It will be in fifteen episodes and will be known as 'Vengeance and the Woman.'

STARTLING NIGHT SCENES Mackenzie Enthusiastic Over Astra-Pathe Serial "The Seven Pearls"

Donald Mackenzie, now directing the thirteenth episode of "The Seven Pearls," the new Astra-Pathe serial featuring Mollie King and Creighton Hale, states that the episode will contain some of the most startling and effective night scenes ever offered to the film-going public.

Mr. Mackenzie, who was also responsible for "The Perils of Pauline" and "The Shielding Shadow," two of the largest money-making serials yet produced, informs us that, in his opinion, the later episodes of "The Seven Pearls," which he has directed, will surpass anything he has yet accomplished along these lines.



INGENUE AND VAMPIRE,
of "The Angel Factory"—Pathe.

New Angles for the Exhibitor

KEITH AND ALBEE EXTEND RUN OF "BATTLE OF ARRAS"

Official War Pictures, Handled by Pathe, to Be Shown in
Vaudeville Houses for 7,500 Days

After the showing of the first episode of "The Retreat of the Germans at the Battle of Arras," the official Government picture showing war in Europe as it really is, A. Paul Keith and D. F. Albee decided that instead of 6,400 days for the showing of these pictures, at their allied theaters, they would take them for 7,500 days.

The rental paid by Messrs. Keith and Albee for these pictures amounts to \$40 a day, and as a result of this booking the greater part of the \$800,000 they will pay will go to war charities.

This booking goes to show what great strides have been made in the motion picture game. These pictures are not only shown at the largest vaudeville houses in the country, but are the headliner attraction on the bill. Not only are they the headliner in each theater for one week, but they will be for three weeks. To put them over properly, a big newspaper advertising and billboard and publicity cam-

paign is being waged by the Keith and Albee forces. Thousands of pictures are being used in the lobby displays, 24-sheet posters are being displayed on billboards from coast to coast, while one, three and six-sheet posters are being used on the ordinary theatrical posting stands.

According to their contract with the Official Government Pictures, Inc., the distributors of these pictures, Messrs. Keith and Albee, have all the privileges of a first run booking. After the pictures are shown in the Keith and Albee houses, they will be shown to the motion picture public generally throughout the country.

According to one reviewer: "The Retreat of the Germans" are not gruesome pictures. They are more human, more realistic, and closer to the American art and comprehension than any that have been shown here. Everywhere in these pictures there is the personal element, the little human touch that warms the heart."

JOIN THE A. E. A.

Utica Exhibitors Line Up with New Association

At a meeting of the motion picture exhibitors of Utica, N. Y., on Sept. 21, eleven, the total attendance at the meeting of the seventeen local exhibitors, agreed to join the American Exhibitors' Association. The Utica exhibitors have had no local organization since they disbanded over a year ago on account of numerous internal dissensions. But in entering the American Association they agreed to bury past differences. Also they immediately set to work arranging a convention of up-state exhibitors, to be held either in Rochester or Syracuse early in October.

APPROVE HOFFMAN POLICY

The Hoffman-Foursquare policy of simultaneous distribution of its features is meeting with the highest favor among exhibitors. Contracts received from the St. Louis, Boston, Philadelphia, Cleveland and Detroit exchanges have, in practically every instance, included not less than seven Hoffman-Foursquare features. The fact that the newest of these pictures is not being held back in order to advance those of earlier issue, appears to be appreciated.

"STRONG" FOR MIRROR

Sept. 10, 1917.

The Dramatic Mirror,
New York City.

Gentlemen:

Please change the address on my copy of The Dramatic Mirror, beginning at once.

I will be at the Hickory, N. C., address for a short time, and will, on leaving that place, sail for France. I will give instruction as to the care and preservation of my copies of The Dramatic Mirror, at the Hickory address.

I trust that when I get back to America, perhaps a year or two from now, I will find your excellent weekly doing a good business—and that it will be as fine a magazine then as it is now. I am mighty "strong" for your paper. The Moving Picture Music Department that you have lately started in The Mirror's pages is good stuff; keep it going.

Trusting that you will have the address changed immediately, I am,

Very truly yours,

(Signed) W. R. Roud.

COURT UPHOLDS

BRENON PICTURE
Judge Hough Prevents Show-
ing of Blumenthal's
Romanoff Film

An injunction obtained from Judge Hough, Sept. 17, in the United States Court for the Southern District of New York, restrains Ben Blumenthal, Isaac E. Chadwick and the Export and Import Film Company, Inc., from exhibiting, advertising, selling or otherwise disposing of a motion picture production called "The Tyranny of the Romanoffs," and purporting to have been made with Illodor in the leading role.

According to the affidavits filed, the issue seems to have been less the manner in which the late House of Romanoff was depicted than the use of the name of Illodor, to which the Illodor Picture Company claims certain specific rights. The Illodor Picture Company owns "The Fall of the Romanoffs," produced at a cost of \$250,000 by Herbert Brenon, and being shown at the Broadway Theater. The monk, Illodor, acted the leading role in this production under alleged terms in his contract which gave the motion picture concern the rights to reproduce the story of his life and his connection with the Monk Rasputin, confidant of the deposed czar and the Russian royal family.

ANOTHER LOIS WEBER FILM

Lois Weber, producer of "Where Are My Children?" "Shoes," "Hypocrites," "Even as You and I," "The Mysterious Mrs. M." and a score of other widely known screen successes, has just completed a new and very elaborate production which Jewel Productions, Inc., will bring into the Broadway Theater on Oct. 7 for a limited engagement. It is titled "The Price of a Good Time," and features Mildred Harris. The cast includes Kenneth Harlan, Anne Schaefer, Helene Rossin, Alfred Allen, Adele Farrington and Gertrude Aster.

The story adapted by Miss Weber is from "The Whim," by Marion Orth, which appeared in *Breezy Stories* and attracted widespread attention as a department store study with unusual situations.

SAMWICK BUYS TERRITORY

Harry Samwick, on behalf of the Producers Feature Service, has purchased the rights to "The Lust of the Ages," the first Lillian Walker release of the Ogden Pictures Corporation, for Greater New York, Long Island and Westchester County. Mr. Samwick intends to exploit this production as an extraordinary attraction and has contracted for a full showing of twenty-four sheet stands in New York and Brooklyn.

B. Paul Harvey, who is playing in the Chicago company of "Upstairs and Down," is at the same time working at the Essanay studios, appearing in leading roles in the two-reel George Ade fables.

ADVERTISING AIDS FOR "FIGHTING ODDS"

Suggestions for Exhibitors Handling Goldwyn's First Maxine Elliott Production—Publicity Opportunities

Every exhibitor of "Fighting Odds" should take advantage in every possible way of the fame and reputation of Maxine Elliott. Obtain from the Goldwyn offices in your branch city the 22 x 28 septa tone photo-gelatines containing one of the latest pictures by the celebrated photographer, Arnold Genthe. Use them for your lobbies. Use them for drug-store windows; use them with the name of your theater attached as the center of cosmetic displays. Department stores will use these for the week in their toilet goods and perfumery displays if you are aggressive enough to ask it and make the necessary arrangements.

But, Maxine Elliott is not merely a star popular with women. Use her picture in your program and newspaper advertising. Note the sample advertising in the press sheets. These are available in electrotone or photographic form in all Goldwyn offices. Their use is urged so that you may

get the full value out of your exploitation. Every Goldwyn branch office, in its publicity carried in stock in the form of news clip-sheets and pink mimeograph stories, carries a special lot of beauty articles and other material about Maxine Elliott. Goldwyn managers will give you these stories and newspaper matrices, or some star photographs, to be used in the local newspapers in which you advertise.

THE AUTHORS.

Bob Cooper Megrue and Irvin S. Cobb are known by name to every intelligent person in your city or town. Mr. Megrue is author of those famous stage successes, "Under Cover," "Under Fire," "Under Sentence," "Seven Chances," "It Pays to Advertise" and the first Potash and Perlmutter play. Mr. Cobb is both a playwright and author and his humorous and other writings are read constantly by millions.

WORD FROM PORTO RICO

Exhibitor of San Juan Expresses Approval of A. E. A.

That the American Exhibitors' Association is an organization that is being recognized to be constructed along sound business lines by real exhibitors in all parts of the country is evidenced by a letter received at the New York headquarters from Rafael Marti, Jr., an exhibitor of San Juan, Porto Rico. Senior Marti states that the exhibitors in Porto Rico are enthusiastic over the opportunity of being able to affiliate with the A. E. A. Manager Pettijohn has begun a campaign in all the American territorial possessions where pictures are shown to have the exhibitors become members of the Association.

RIALTO THEATER OFFERINGS

Taylor Holmes, whose first appearance on the screen at the Rialto a few weeks ago marked him as a motion picture comedian of the most likable character, is being seen there again this week in his latest Essanay comedy, "Fools for Luck." The story of the picture is taken from "Tallman," the amusing yarn by Kenneth Harris which appeared in the *Saturday Evening Post*. The Rialto Orchestra, with Hugo Riesenfeld conducting, plays the "Russian and Ludmilla" Overture by Glinka. As an added orchestral number, selections from Talbot's "Chinese Honeymoon" are being rendered. A number of exceptional interest is the trio from "Faust" by Marion Rodolfo, tenor of the San Francisco Opera Company; Count Lorrie Grimaldi, basso, formerly with the Metropolitan Opera Company, and Greek Evans, the Rialto's popular baritone.

"THE LONE WOLF" RETURNS

Herbert Brenon Has Two Pictures on Broadway at the Same Time

Now that "The Fall of the Romanoffs" is on Broadway and plans a two weeks' engagement at the Broadway Theater, "The Lone Wolf" found its way back to Broadway again for two days at Loew's New York Theater.

They are two pictures as dissimilar as two pictures can possibly be. "The Lone Wolf" is a frank melodrama, of the best type to be sure, and produced with all Herbert Brenon's directorial skill; while "The Fall of the Romanoffs" is drama of the most serious kind, reproducing as it does the startling events which led up to and caused the Russian Revolution and the subsequent passing of the Romanoff dynasty.

"BABY MINE" AT STRAND

The Strand Symphony Orchestra, under the direction of Signor Adriano Ariani, the distinguished Italian composer and conductor, is in its third week of afternoon concerts. An exceptionally pleasing program has been arranged and Beethoven, Bach and Grieg are among the composers whose works are being given. The principal photodramatic attraction is "Baby Mine," Margaret Mayo's delightful farce, and the second of the Goldwyn Pictures, Madge Kennedy is the star. Another interesting photo attraction is entitled "The Last of the Troubadors," an adaptation of one of O. Henry's famous stories. An educational study, picturing the life of a bee, is also shown, as is a new Animated Bray Cartoon. The Strand Topical Review contains the very latest news pictures of interest from this country and abroad.

The local French consul in Cincinnati, as well as other prominent members of the French legation in the same city, together with prominent men and women of Cincinnati's society, will attend a private screening of Pathe's "Les Miserables" in the Auditorium of that city this week.

ROTHAPFEL TO MANAGE THEATER

Director of Rialto Will Also
Conduct New Forty-ninth
Street House

An announcement from the office of S. L. Rothapfel, managing director of the Rialto Theater, sets at rest all speculations regarding the management of the theater now being erected at Broadway and Forty-ninth Street. It is stated that the latest motion picture house will be under the personal direction of Mr. Rothapfel, and will be devoted to an elaborated and more pretentious variation of combined picture and musical entertainment. It is to be marked by luxurious appointments and novel lighting effects. The opening date is set for about the middle of December. Mr. Rothapfel states that the theater will be operated in conjunction with the Rialto without affecting the latter in any way.

Music will assume an even more important part in the new theater than it has at the Rialto. Once a week the orchestra of the new house will be combined with the Rialto orchestra to form the Rothapfel Symphony Orchestra of one hundred pieces to give a popular concert under the direction of Hugo Riesenfeld, who will conduct principally at the Rialto, as at present.

Other directors will be provided in order to permit of his conducting the orchestra in the new institution when special occasion demands it. The popular symphony concerts will be introduced primarily to encourage American composers, and Mr. Riesenfeld will endeavor to introduce at least one new American composition of serious nature each week.

The new theater building will contain no stores and no offices other than the executive offices of the theater itself. The Broadway facade will be a colonnade of white stones patterned after the Parthenon at Athens. The interior will be of classic design. The seating capacity will be approximately 2,500. The theater is being built for G. Maurice Heckscher, Jr., by Russell B. Smith and R. H. Hall, who built the Rialto.

Marie Fox has been engaged for the leading role opposite Winifred Alsea in a Triangle production, "From Two to Six," now being made under the supervision of Allan Dwan at the Yonkers studio.

The Open Market



...State Rights...

FOREIGN DEPT. IS ADDED TO GENERAL FILM ENTERPRISES

**M. R. Fink in Charge of Marketing of Pictures to Buyers in
Other Countries—May Enlarge Offices**

Attesting to the rapidly increasing scope of their newly formed General Enterprises, Inc., A. H. Sawyer and Herbert Lubin announced last week that a department especially devoted to the handling of films for foreign sale has been added to their organization. At its head has been placed M. R. Fink, a film executive of several years' experience, who brings to his new duties a mass of facts and figures covering the foreign market situation, the result of five years' intensive study of the subject.

Mr. Fink at present is busily engaged in disposing of the foreign rights to the McClure series, "The Seven Deadly Sins," which were recently acquired by General Enterprises, Inc. He states an extraordinary number of inquiries, both written and of a personal nature, have been received from over-seas buyers regarding the McClure productions, which contain many

elements especially calculated to appeal to foreign audiences. Up to date, several contracts have been closed whereby the "Seven Deadly Sins" will be shown in countries outside of the United States and Canada, and it appears that a record may be made in the disposition of foreign rights to visiting buyers in the matter of time consumed.

General Enterprises, Inc., has also secured the selling privileges for the entire world of Henry W. Savage's production, "Robinson Crusoe." A deal is now pending for the acquisition of three famous film successes of the past year starring celebrated screen players, and Mr. Fink contemplates the removal of his offices from 1600 Broadway to larger quarters, owing to the volume of business which General Enterprises, Inc., is handling in the recently established foreign department.

PATHE TO HANDLE RUSSIAN ART FILMS

**N. S. Kaplan Closes Contract for Distribution in United States
and Canada—More Subjects Coming**

A deal of the first importance has been completed, the contracting organizations being the Russian Art Film Corporation and Pathe. By the terms of the agreement signed by Pathe and N. S. Kaplan, all the screen productions of the Moscow Art Theater will be distributed in the United States and Canada by Pathe's organization. Negotiations for the sale of the rights in other countries are well under way and offers are invited.

With the success of his plans assured so far as America and Canada are concerned, Mr. Kaplan has engaged passage for Russia and will leave Vancouver on October 25 to continue in Moscow the production of film features for Pathe. Unless Government obstacles intervene he will have in his party an American cameraman and laboratory manager, thereby assuring the continuation of the Russian repertory under the best possible auspices. The launching of the repertory in America has been a difficult task because of the handicap of cutting

and titling the pictures in New York. This handicap will be eliminated under the new program and the features will arrive in this country practically ready for release.

Mr. Kaplan said in discussing the details of the agreement with Pathe, "I have obtained the co-operation of one of the most important distributing organizations in the United States to market my productions. In fact, I am convinced that so far as Russian Art Films are concerned Pathe is the most important distributing organization in this country. The long experience of this corporation in handling foreign films is a guarantee that Russian Art Films will be introduced to American audiences under the best possible auspices. Before I return to Russia I shall deliver to Pathe twenty-six completed five and six-reel features. Long before this repertory is all released I shall be sending other and better pictures to America to continue the program. In addition to this repertory there will be a series of special features."

QUICK SALE FOR THE CORRESPONDENT

**Jewel Productions Buy Ince
Picture Starring Elaine
Hammerstein**

One of the speediest motion picture deals on record took place in the projection room of Jewel Productions, Inc., 1600 Broadway, Sept. 20, when, exactly four minutes after "The Correspondent," a Ralph Ince production, with Elaine Hammerstein, was shown, a price was made, accepted and paid to Lee Shubert, Arthur Hammerstein and Ralph Ince for it. Jewel officials refused to disclose the figure paid for the screen version of the stage success of the same name. Jewel Productions, Inc., starting Oct. 7, will present the picture at the Broadway Theater. Wilfred Lucas and a big cast support Miss Hammerstein.

Irene Fenwick brought "The Correspondent," by Rita Weiman and Alice Real Pollock, to the Booth Theater two years ago. It is the story of a New England girl who is wooed and brought to a small town hotel by the millionaire husband of a New York society woman, who has him followed and trapped as a mock ceremony is about to be performed. A year later the girl, having won distinction and the heart of the managing editor of a metropolitan newspaper, faces two choices when sent out on the famous Van Krel divorce case to obtain the name of "The Correspondent."

CHANGE IN TITLE

The King-Bee Films Corporation announces that their latest two-reeler starring Billy West, has been changed from "The Star Boarder" to "The Chief Cook." Some time ago another concern produced a comedy picture entitled "The Star Boarder," hence the change in title. On Sept. 15 King-Bee releases a Billy West two-reeler entitled "The Fly Cop."

CONCENTRATES ON HEART INTEREST STORY

**John W. Noble Does Not Depend Upon Spectacular Effects in
Production of "Shame"**

Added to the unusual interest attached to special pictures produced by well-known directors under their own management, John W. Noble's state rights offering, "Shame," claims attention because of the fact that it depends, for its success, upon the heart interest of its story as much as it does upon its sensational and spectacular features.

While it is perhaps natural that a director, striving for the first time to produce a subject which measures up to his ideas, should aim at startling effects, Mr. Noble has withstood this temptation and confined his efforts to building up the climax of a strong drama.

A beautiful young girl raised in an orphan asylum is nameless because of the

supreme sacrifice made by her father as a patriot fighting for his country. Her mother succumbs to the shock resulting from the tragedy of which she is the central figure, before the baby is old enough to learn the truth of her origin, and she grows to womanhood in blissful ignorance of the treatment by society which circumstances have laid her open to. The blow falls as she discovers that she is the object of the love of a wealthy and highly respected man.

From this point to the final curtain, Mr. Noble treats his audience to an exceptional example of story telling by the art of pantomime. The work of Zena Keefe as the girl is said to be of the highest order.

"MORMON MAID" RIGHTS

**Greater Features Co. Gets Control in
Far West**

The Greater Features Company of Seattle, Wash., has secured the Pacific Northwest rights to the Friedman Enterprise production, "A Mormon Maid," in which Mae Murray is starred. The territory embraced in this field covers Washington, Oregon, Idaho and Montana.

The negotiations were concluded on behalf of Greater Features Company by Jack Lannon, president, while the Friedman Enterprises and their selling agents, Hiller & Wilk, were represented by Benjamin Friedman, who is making an extended tour of the Pacific Coast in the interest of "A Mormon Maid."

In addition to controlling "A Mormon Maid" the Greater Features Company is exploiting "Where Are My Children?" Pavlova in "The Dumb Girl of Portici," "The Witching Hour" and "The Conquest of Canaan."

STORIES PURCHASED

**Mayfair Corp. Buys Material for Peggy
Hyland Pictures**

During the last few weeks the reader of the Mayfair Film Corporation has been busy reading a number of the novels now enjoying marked popularity in the book stores. Several, best suited to Miss Hyland's type, have already been purchased and others are up for final consideration.

In every instance, the story is wholesome and refreshing and not concerned with the war.

The stellar roles offer Miss Hyland opportunities to demonstrate her charm and personality, which have already endeared her to motion picture audiences in other productions, although the stories are not at all similar.

BOOKS BROADWAY THEATERS

Manager Hy Gainsburg, of the New York Hoffman-Fourquare Exchange, reports that he has booked the last of the Broadway motion picture houses for "The Bar Sinister."

The complete list of theaters handling this picture reads: Savoy, Seventy-seventh Street, Schuyler, Adelphi, Riviera, Keystone, Olympia, Claremont, and Fox's Audubon Theater. All these houses have played "The Bar Sinister" from one to four days each.

GETS METRO FOREIGN RIGHTS

A deal of some moment to the trade was consummated about two months ago, and has only just come to public knowledge through Frank Garrett, president of J. Frank Brockless, Inc. Ben Blumenthal, president of the Export and Import Film Company, Inc., has taken over the entire foreign rights to the Metro Pictures.

It seems that Madame Schnepbach, the representative of the Mundusfilm Corporation of Paris, who was recently here to buy material for the foreign market, and whose personal representative is Mr. Garrett, delayed her departure until she was able to close a deal with Mr. Blumenthal for the rights to these pictures for Spain, France, Italy, Switzerland, Holland and the Balkans.

TIMELY OFFERING

The Illiodor Picture Corporation is now ready to sell territorial rights on "The Fall of the Romanoffs," and purchasers will have the good fortune to obtain the production almost at the moment when it is enjoying prosperity in New York and while the interest in the real Russian drama is at the highest pitch.



ZENA KEEFE
in John W. Noble's Feature.

WESTERN MEN LAUNCH COMPANY

**Tyrone Power Chief Figure in
New Washington
Enterprise**

SPOKANE, WASH. (Special).—The Washington Motion Picture Company (the Tyrone Power enterprise), with a body of directors and officers composed entirely of Spokane men, has been incorporated and will start in producing six-reel features in and around Spokane within the next thirty days. At a meeting of stockholders the following officers were elected: Allen Meisenheimer, president; W. W. Kent, vice-president; E. E. Young, secretary; James S. Ramage, Henri Crommerlin, Thomas S. Griffith, Allen Meisenheimer and W. W. Zent, directors.

PICTURES MUST GO IN REGULAR ORDER

**Ogden Corporation Decides on
Policy for Lillian Walker
Films**

At a meeting of the managing officials of the Ogden Pictures Corporation the question arose as to the disposition of the succeeding Lillian Walker releases in the various state rights territories throughout the country.

It appears that one or two territories in the United States are not at this time in a position to handle extraordinary attractions on any basis other than a percentage basis.

It is the determined policy of the Ogden Pictures Corporation not to release any production on a percentage basis, and the question arose as to what disposition should be made of the succeeding releases where any prior release had not been disposed of in any territory at the time of the completion of any subsequent production.

The managing officials therefore determined that no succeeding Walker production shall be offered for sale to state-rights buyers, or released in any territory, until all preceding releases have been disposed of and actually booked.

This is to avoid a subsequently made production from being exploited or booked, with a prior release never having been shown. In other words, productions must be booked in the order in which they are made.

The state rights buyers have been consulted on this policy and heartily approve of the determination of the Ogden Pictures Corporation.

CONTRACT FOR SOUTH

F. M. Sanford, general manager of the Southwestern Art Dramas, Inc., has contracted with Nat. H. Spitzer, sales manager of the King-Bee Films Corporation, for the state rights on Billy West two-reel releases for one year, starting Sept. 15, for the following states: Texas, Oklahoma and Arkansas.

MOVING OGDEN OFFICES

The Ogden Pictures Corporation has leased for a term of years a suite of offices on the eleventh floor in the Times Building, removing their present offices from the Godfrey Building, where they were temporarily located. The new offices are being handsomely fitted up and allow enough space for a complete executive staff. They will be occupied on October 1.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Double-Crossed," Paramount; "The Girl Who Couldn't Grow Up," Mutual; "A Crooked Romance," Pathe; "The Corner Grocer," World; "Sunlight's Last Raid," Vitagraph

"DOUBLE-CROSSED"

Five-Part Drama by Hector Turnbull. Featuring Pauline Frederick. Produced by Famous Players Under Direction of Robert Vignola. Released by Paramount.

The Players.—Pauline Frederick, Crawford Kent, Riley Hatch, Clarence Handyside, Harris Gordon, and Joseph Smiley.

POINTS OF INTEREST

Pauline Frederick in a popular type of melodrama which supplies her with a strongly emotional role.

Pauline Frederick has been given somewhat different material to work with in her latest production, "Double-Crossed," in which she is seen as a loving young wife who learns of her husband's past wrongdoings and risks her own reputation in an effort to help him. Though the story lacks plausibility at times, it serves its purpose in providing Miss Frederick with a strongly emotional role—a role in which she is given excellent opportunity to act with her usual force and understanding.

Frederick Stratton, a popular young society man, badly in need of funds, fails to return a valuable bracelet to its owner, Jim Foley, an unscrupulous detective, finds it in his possession and, in return for his silence, extracts from Stratton a written confession of his guilt which he plans to use against him at some future date. Years after, a political boss, in danger of losing his office, appeals to Foley to gain possession of some valuable papers from his opponent, Lawrence, and Foley, knowing that Stratton is a close friend of Lawrence, threatens to expose his past guilt unless he steals the papers. Stratton refuses, but his wife, who had innocently overheard the conversation, secretly agrees to secure them in return for her husband's confession. While a guest at Lawrence's house party, she breaks into his desk, obtains the papers, and dashes off to Foley with them. There, in an exciting encounter with him at his home, she outwits him and obtains control of both the confession and the stolen papers. And so, with the unprincipled politician and detective defeated, Mr. and Mrs. Stratton are made completely happy.

The picture was nicely acted by the entire company and the sets were well chosen—those showing the interior of the handsome Long Island estate of Worthington Lawrence being particularly good.

Exhibitors will find this a popular type of melodrama well acted and staged, with the valued addition of Miss Frederick's name in an emotional role.

H. S. D.

"THE GIRL WHO COULDN'T GROW UP"

Five-Part Drama. Featuring Margarita Fischer. Produced by Mutual Under the Direction of Harry Pollard.

The Players.—Margarita Fischer, Joseph Harris, Joan Hathaway, Luis Warrenton, and others.

POINTS OF INTEREST

Miss Fischer in a series of costumes which range from pajamas to the trappings of dress-clothes. Photography of the place where everyone would like to live—California.

"The Girl Who Couldn't Grow Up" was so delightfully ingenious in her disregard of the feminine apparel which custom had decreed, that one regretted when she finally did—to marry an English lord. Frankly, we should like to have kept her young always.

The story is of the motherless daughter of a California oil magnate, Peggy Brockman, who suddenly learns that her father is returning home with a wife. Mistress now of El Paradiso Rancho, Peggy resents the intrusion of her new mother. The resentment, as developments show, is warranted, for, when the father, Herbert Brockman, arrives with his bride and her two snobbish daughters, the dislike is mutual and complications ensue.

The new Mrs. Brockman reads that Lord George Raleigh is lying off the coast in his yacht. Regarding him as a possible conquest for one of her daughters, she dispatches an invitation to his lordship to attend her garden party. His lordship, in quest of seclusion, orders his man servant, Wiggins, to attend in his place. This Wiggins does, and is received by Mrs. Brockman and her two daughters as Lord Raleigh. Peggy, meanwhile, has engaged in a game of balls with some native children, and finally scores a home run off a hit which lands in the pseudo nobleman's tea-cup. Peggy is at once in disgrace, and matters reach a crisis that evening when she is forbidden to attend a costume ball that is given in honor of the supposed Lord Raleigh. Her cup of resentment full, she decides to retaliate upon her new parent by a trip to Lord Raleigh's yacht and the scuttling of his row-boat to prevent his lordship's attendance at the ball. This leads to a meeting with Lord Raleigh, their pursuit by the police, a midnight wedding by a country justice of the peace, and a honeymoon in jail.

"The Girl Who Couldn't Grow Up" is interesting and amusing. Margarita Fischer's acting in the title role is splendid, as is the unique and colorful characterization of the actor who played Professor Snoop.

"A CROOKED ROMANCE"

Five-Part Drama Featuring Gladys Hulette. Produced by Astra Under the Direction of William Parke, and Released by Pathe.

The Players.—Gladys Hulette, Paul Clerget, William Parke, Jr., and J. H. Gilmour.

POINTS OF INTEREST

Paul Clerget, in a small role, enhances the worth of the picture, which profits by the appeal and talent of Gladys Hulette.

It is rather strange that Paul Clerget, the French actor who generally justifies his reputation of being the best pantomimist on the stage, has not appeared before the camera until now. Unless our memory is at fault he makes his screen debut in "A Crooked Romance."

In this picture he plays quite a small role, but he most certainly makes it stand out, even considering the work of the balance of the cast. To outline why he is capable of instantaneous conveyance of expression would be to detail the artistic command he has of his features, not forgetting his body and its extremities. Pathe must have decided upon a production containing only a small part so as to make his introduction to camera work gradual.

Gladys Hulette is her charming self again. The story, which tells of the turn-

ing to the right of a young girl crook, who had been brought up by her adopted father to believe that there was no wickedness in stealing, gives her ample opportunity to walk right into the hearts of the onlookers. It may have highly improbable possession of and retaining the baby, but they are forgotten because of their entertaining value. William Parke, the director, gives another example of fine work in staging Hulette features, and the acting of the rest of the cast, which includes J. H. Gilmour and William Parke, Jr., is excellent.

"A Crooked Romance," because of Miss Hulette, will be enjoyed anywhere. And there are few persons who will not like to say that they saw the first picture in which Mr. Clerget appeared.

F. T.

is not quite strong enough to hold the interest for five reels; consequently one's attention turns to the work of Mr. Fields, and, which is not unreasonable to suppose, becomes fastened there.

He assumes the character of the proprietor of a small grocery store who, by honest and individual care of customers, builds up a profitable patronage. His prosperity prompts him to build a more imposing store, and there his success increases. He has amassed a fortune when his son embroiles a large sum from a bank, and to save him from jail the old man makes it good, which wipes out all his wealth. Reduced to poverty, the family struggles along until the son, also suspected of murder and in hiding, turns out to be all right, gets a job, buys a farm for his parents and then marries his foster sister.

No serious faults can be found with the direction, as George Cowl, who is responsible for it, has made the most possible of the material he had in hand. Some of the scenes are far too lengthy and some of the comedy situations are developed along lines that are not entirely new, but both faults may be excused under the circumstances. Besides the artistic performance of Mr. Fields, who makes the corner grocer a most appealing and lovable character, the rest of the cast is thoroughly capable.

Advertising the appearance of Lew Fields should draw full houses, but people who demand more of a story and action and less of a character study will be disappointed.

F. T.



"A CROOKED ROMANCE"

An Astra (Pathe) Picture Featuring Gladys Hulette

"SUNLIGHT'S LAST RAID"

Five-Part Drama by Cyrus Townsend Brady. Featuring Mary Anderson. Produced by Vitagraph Under the Direction of William Wolbert.

The Players.—Mary Anderson, Wilfred Whitman, V. Howard, Fred Burns, and A. Garcia.

POINTS OF INTEREST

The daring horsemanship displayed by the players. The beautiful scenery, and the thrilling adventures of a girl captured by a bandit.

"Sunlight's Last Raid" is an old fashioned thriller with plenty of adventure and excitement. There are bands of outlaws who set fire to the isolated house in the woods; there are the daring cowboys and soldiers, who come rushing in at just the right moment; there are spies—and above all, there are a hero and heroine and really, truly bad men—a Captain Sunlight for whose life there has been offered \$10,000 Reward, Dead or Alive. Many thrilling scenes of fighting on narrow mountain trails are shown—bodies roll down steep embankments with amazing rapidity and gunpowder is used freely.

Janet Warner comes to the West for excitement—and finds it, for Captain Sunlight, a notorious bandit, kidnaps her to obtain a ransom. After enduring several hours of terror, she is rescued by her brother and Jack Conway, an eccentric ranchman. Several days later, although she has been cautioned against riding alone, she ventures out and almost falls into the hands of the bold bandit, but again she is saved by the daring Jack. During the many exciting adventures that follow she is given ample opportunity to witness the bravery and devotion of Jack, and it is not

long before she promises to marry him. During Sunlight's last raid he is killed and the picture ends with peace and happiness in sight for all concerned.

Mary Anderson displayed excellent horsemanship and pouted prettily throughout the picture. Alfred Whitman made a handsome and daring ranchman in the part of Jack Conway and V. Howard was a bold and sinister Captain Sunlight. Minor roles were well played by Fred Burns and A. Garcia.

Patrons who like out-of-doors stories with thrilling adventures and hair-breadth escapes will find this an engrossing picture.

H. S. D.

"BLIND MAN'S HOLIDAY"

Four-Part Drama Adapted from a Story by O. Henry. Produced by Vitagraph Under the Direction of Martin Justice and Released by General Film.

The Players.—Jean Paige, Carlton King, John Costello and Aida Horton.

POINTS OF INTEREST

An O. Henry story capably acted and directed, retaining all of the author's human appeal.

It is not the easiest thing in the world to translate an O. Henry story to the screen because, principally, the slightest error in production or casting would mean the loss of the strong quality that grips you in the author's works and the wrath of the lovers of the stories would descend on the producer for destroying an ideal. In screening "Blind Man's Luck," Vitagraph has successfully skirted over this thin ice. O. Henry has been truly visualized.

Those who are familiar with this slice of life will recall the large amount of vivid humanness it contains and its adaptability to motion picture purposes. And they also know the strong appeal in the story of the young man and woman who meet and marry after the girl, who has listened to the confession of the man's burning conscience over the only theft in his life, makes up a story to tell him so that he will think that she is no better than he is. Following the marriage ceremony, a slight suspicion of the girl's mode of earning a living enters the man's mind and the Priest takes him, unbeknown to her, and shows him her clean life of secluded sacrifice.

In staging the story it becomes necessary to resort to long flashbacks, but the director has worked them in so adroitly that the main issue is constantly in mind. They do not interrupt the continuity and the story progresses evenly and gradually works up to a forceful climax. The atmosphere is delightful. The casting could not have been better. The players represent, perfectly, O. Henry types and they act with ability.

"Blind Man's Holiday" will be sure to please anywhere. The great advertising advantage in the fact that it is a picturization of an O. Henry story will be immediately appreciated.

F. T.

"THE YANKEE WAY"

Four-Part Drama by Ed. Sedgwick and Ralph H. Spence. George Walsh Featured. Produced by Fox Under the Direction of Richard Stanton.

The Players.—George Walsh, Enid Markey, Joe Dowling, Chas. Elder, James O'Shea, Ed. Sedgwick, Count Von Hardenberg, Edward Cecil, Tom Wilson.

POINTS OF INTEREST

The smile of George Walsh. The gratifying tradition of the young American's superiority over all foreigners.

George Walsh's new vehicle, "The Yankee Way," will strengthen belief in his eligibility to white hopefulness even though it falls to promote confidence in his becoming the future histrionic interpreter of Ibsen. As Dick Mason, son of a Western cattle king, he battles his way through four reels of loafers, thugs, and cutthroats with a smile that simply won't come off. It is an encouraging prospect for our boys in the trenches, and it is good, clean, wholesome stuff.

The story is of Dick Mason, who defends a lady's honor in a midnight cabaret and, by the brawl it precipitates, gets himself arrested and his name in the newspapers. This so arouses the paternal ire that Dick is banished to the Balkans, where the elder Mason owns a cattle interest. He arrives there in company with his father's ranch foreman, "Coyote" Jones, and a reformed Chicago gunman, only to find the principal on the verge of its annual revolution and the queen's life in danger. Matters become more interesting when Dick discovers that the queen is no other than the lady he protected in the midnight cabaret. The action, then, becomes fast and furious until it finally terminates with the villain's discomfiture and the queen in Dick's arms.

This is a highly entertaining photodrama, and the comedy furnished by Charles Elder as "Coyote" Jones, and James O'Shea as the reformed gunman, is excellent. George Walsh's smile is as engaging as ever, and Enid Markey is very sweet and winsome. The leaders are particularly bright and humorous.

"EXILE"

Five-Part Drama by Dolf Wyllarde, Featuring Mma. Petrova. Produced by Lasky Under the Direction of Maurice Tourneur. Released by Paramount.

The Players—Mma. Petrova, Wyndham Standing, Mahlon Hamilton, Warren Cook, Charles Martin, and Violet Reed.

POINTS OF INTEREST

The fine atmospheric effects. Mma. Petrova in an interesting role.

The endurance of a proud woman, unhappily married to an extremely unwholesome type of man, is the theme of Mma. Petrova's new picture, "Exile." The story brings to a happy conclusion the freedom of this woman, who had been held by her husband because of a memory—a memory of her marriage vows.

In "Exile," a Portuguese colony, Vincent Peres, the prodigal Lord Chief Justice, is about to sentence to death one of the natives in order to secure personal riches. To make successful this scheme he needs the assistance of Richard Hervey, an American engineer who possesses the confidence of the people. But Hervey is scrupulously honest and threatens to expose Peres by publishing the letter asking his aid. Peres, in terror, begs his wife, Claudia, to obtain the incriminating evidence from Hervey—at any price. And she, after enduring three miserable years of married life, is forced to accept this final humiliation, and offers herself to Hervey in return for the letter. But Hervey, learning his love for Claudia is reciprocated, refuses to accept the sacrifice and gives her the letter. However, the wrath of the natives has been aroused by the injustice of Peres, and in the uprising that follows, he is captured by them and killed. Thus Hervey and Claudia find themselves free to begin a life of mutual devotion.

Olga Petrova as the unhappy wife of Peres played with her usual ability and presented a convincing picture in her attempts to remain true to her marriage vows. Mahlon Hamilton was a manly Hervey and Wyndham Standing made a sufficiently wicked villain.

Fine atmospheric effects have been achieved by Maurice Tourneur. Especially good were the realistic street scenes and those scenes showing the uprising of the natives.

The name of Petrova should prove valuable from a box-office standpoint.

H. S. D.

"MOUNTAIN DEW"

Five-part drama by Julien Josephson and Monte M. Katterjohn. Featuring Margery Wilson. Produced by Triangle Under the Direction of Thomas Heffron. Released Sept. 16.

The Players—Margery Wilson, Charles Gunn, Thomas Washington, Al W. Pison, Jack Richardson, Aaron Edwards, Mary Borland.

POINTS OF INTEREST

A mountain romance staged in a community of moonshiners. Picturesque mountain settings and rural types.

"Mountain Dew" presents the familiar combination of the beautiful but barefooted young daughter of a moonshiner and the young city chap, who comes to the mountain settlement to teach school. While possessing no trace of originality, the picture nevertheless ripples on through five reels of pleasant if commonplace romance, with just hint enough of possible tragedy to put it out of the comedy-drama class. None of these suggestions of murder and sudden death are taken very seriously by the actors, and the raids on the moonshiners and the attempts of the villain to "get" the young schoolmaster hero seem to be regarded by him as part of the comedy.

The story centers around a young magazine writer who has come to the mountains to get local color for his short stories, and who falls in love at first sight with the pretty daughter of a moonshiner. The young man is at first regarded with suspicion by the moonshiners, but he later wins their confidence to such an extent that he is elected teacher in the little log schoolhouse. The former teacher, resentful at this intrusion, attempts to shoot the new teacher through the school-house window, but the bullet is intercepted by the little mountain girl, who is seriously but not fatally wounded. While the schoolmaster is nursing her back to health, a jealous girl in the settlement starts the rumor that he is a federal agent spying on the moonshiners, and he is again attacked by bushwhackers and saved by his mountain sweetheart. After his marriage to one of their own kind, the moonshiners decide to accept him as part of the community and all ends blissfully.

Margery Wilson made a shy and graceful mountain girl and Charles Gunn was the undaunted hero. The setting involved a number of delightful scenes depicting life in a mountain community.

This is average mountain romance with a pretty heroine and attractive setting to compensate for its mediocre plot.

A. G. S.

CONQUEST PICTURES PROGRAM NO. 7

Seven Reels. Composed of a Three-Reel Story, a Two-Reel Story, One-Reel Educational and a Split-Reel Scenic and Patriotic Educational. Produced by Edison and Released by K. E. S. E.

POINTS OF INTEREST

An exceptionally interesting group of educational pictures. A program that is

The Exhibitor Knows

BRENON PRODUCTIONS Personally Directed by D. W. Griffith



Now in Course of Production "EMPTY POCKETS" by Rupert Hughes a Swifter and even more Dramatic Story than "The Lone Wolf"



WILLIAM A. BRADY, Director General. WORLD-PICTURES present

LEW FIELDS Madge Evans

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From the play which ran over 900 nights in New York City Directed by George Cowl

THE BIOSCOPE

THE ENGLISH TRADE JOURNAL OF THE MOVING PICTURE INDUSTRY Annual Subscription (post free), 12s. (Dollars, 3.00) 55 Shaftesbury Avenue LONDON, W



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NO MORE RED CROSS EMBLEMS IN ADVERTISING

A. E. Smith of Vitagraph Appeals to Trade to Refrain from Encroaching upon Rights of Charity Organization

In an effort to co-operate with the Red Cross Society in its labor of mercy, Albert E. Smith, the president of the Greater Vitagraph Company, has issued instructions to the advertising department of his company not to use the Red Cross emblem in any of its advertising. An open letter which he has given out to manufacturers, distributors and exhibitors, dealing with the subject, follows in part:

"I have just had called to my attention the fact that the Red Cross Society of America is seeking to prohibit the use of its emblem—the Greek Red Cross—for trade purposes, and, while Vitagraph never has been guilty of doing so, I have thought it well to issue a specific warning against its use in any of our advertising or propaganda. In this connection, I should also like to address an appeal to every branch of the motion picture industry—manufacturing, distributing and exhibiting—to refrain from encroaching upon the rights of the greatest organization for the benefit

of mankind that the world ever has known. "Where a person, whether he is a motion picture exhibitor or a business man engaged in any other line, uses the Red Cross without legal authority, he is liable to prosecution and members of the motion picture fraternity whose seal leads them to employ it should take heed now before it is too late.

"Before the war the use of the Red Cross, while in violation of a statute, was not considered a crime quite so much as a compliment to the wonderful work of a wonderful organization. But since the war began and the society added to its already monumental work for humanity the symbol has taken on a newer and greater significance and care should be exercised by every patriotic American not to invade the province of an association of self-sacrificing men and women whose only object is the alleviation of suffering and the benefit of mankind."

GETTING STORM EFFECTS

The scenario of Edgar Selwyn's successful comedy, "Nearly Married," in which Madge Kennedy makes her second appearance as a screen comedy star, calls for a succession of scenes on a muddy automobile highway in the country on a stormy night. Chester Withey, the director, and Arthur Edison, the cameraman, are making the most of them.

The chief problem, of course, was to find several stormy nights, the next to find a muddy road at all passable for automobiles. New Jersey, which is giving so much these days to the development of pictures, furnished both. Last week Miss Kennedy and the players in her support spent three nights in a soaking rain north of Fort Lee.

BERT LUBIN APPOINTED

Bert Lubin has been appointed general sales manager of the territory embraced by Western Canada, acting in this capacity for the interests of the Globe Films, Ltd., a new organization of prominent Canadian exchanges and financial lights. Mr. Lubin has been a factor in Canadian film circles for several years and his acquaintance among exhibitor folk is both wide and comprehensive.

COMEDY-DRAMAS OF FEATURE CALIBER

Essanay Offers Taylor Holmes and Bryant Washburn in October

Essanay's October offering on the Perfection Pictures program, George Kleine System distributors, includes two five-part comedy dramas and a continuation of the weekly releases through General Film of George Ade's "Fables in Slang."

Taylor Holmes heads the feature list in his second Essanay production, entitled "Fools for Luck." This is a screen version of a story by Kennett Harris entitled "Talismana," which appeared in the *Saturday Evening Post*. Based on the prevailing human weakness, superstition, and portraying the ludicrous efforts of a young man to "work a rabbit's foot" in a love affair, it presents Mr. Holmes in a role of subtle humor of the same type in which he won his fame on the stage. The picture will be released October 8.

A week following the release of "Fools for Luck," Bryant Washburn will make his first appearance on the Perfection Pictures program in a five-part comedy drama entitled "The Fibbers." The story, written by James W. Adams, hinges on the theory that while it is all very well not to fib to your wife, still, by the same tokens, your wife should not fib to you. The results of this reasoning, adopted in "The Fibbers," are dire in their effect. Virginia Valli appears as Mr. Washburn's leading woman. Miss Valli has been seen before with Mr. Washburn, having played an important part in "Filling His Own Shoes." She also essayed the leading feminine role for Taylor Holmes in his first Essanay production, "Efficiency Edgar's Courtship." "The Fibbers" will be released October 15.

"RASPUTIN" CONTINUES

W. A. Brady Extends Run of Picture at Park Theater

The New York run of "Rasputin," the World-Picture Brady-Made at the Park Theater, has been extended for the present, due to the heavy patronage.

The only unoccupied time on the books of the Park when it was decided to place "Rasputin" before the public immediately covered twelve days, beginning Sept. 12. Another attraction had already arranged for a fortnight following the limited "open time" available for the World Picture, which in consequence was, announced for twelve days only.

"I cannot be mistaken in expressing the view," said William A. Brady, director-general of World Pictures, "that the exhibitors of program features will benefit greatly, not alone from the New York reception of this big Russian photoplay, but from other offerings which we are supplying."

"We shall presently follow 'Rasputin,' carrying its all-star cast and metropolitan endorsement, with the publication of 'The Burglar,' which I consider the finest motion picture, long or short, that I have ever seen."

"Caryle Blackwell plays the name part in this production, departing abruptly from his good clothes line of heroes to the rough-and-ready garb of a desperate night prowler."

"Little Madge Evans and Evelyn Greeley are featured with Mr. Blackwell, Madge as the little girl who surprises the marauder at his work, but must never learn that he is her father, and Miss Greeley as the young mother who deserved a happier life than the ill-starred father was able to bestow."

"Many persons consider the stage play from which this screen drama was made the best product of all Augustus Thomas' long and highly successful career as a dramatist. In any case, I will guarantee its complete effectiveness as a photoplay."

LARGE OFFER RECEIVED

Big things are promised for Pathe's features, "Today" and "The Mad Lover," just released for state rights sale.

The following wire from F. C. Quimby, Pathe's Northwestern district manager, to the home office, speaks for itself: "We have an offer of two thousand dollars from the Rex Theater, Seattle, first run on 'Today'; if this offer meets with your approval, kindly advise us."

Pathe has already closed with the Civilization-Pioneer Film Corporation for New York and with Sol Lesser's All Star Features Distributing Company for California, Arizona and Nevada, and there are now a number of big territorial deals pending. Inquiries from exhibitors and exchange men, except concerning the states already sold, should be addressed to Pathe's executive offices, 25 West 45th Street, New York.

CONTRACTS COVER MAP

That exhibitor interest in Goldwyn productions is not regional or restricted to certain portions of the country is evidenced by the company's contracts signed during the past week that literally dot every part of the North American map. The success of "Polly of the Circus" and the unusual praise of the second Goldwyn production, "Baby Mine," following its prerelease showing in Chicago, has greatly stimulated the Goldwyn business in every section of the United States and Canada.

PATHE STARS FOR EARLY OCTOBER Frederick Warde, Mollie King and Pearl White on the Program

Frederick Warde, Mollie King, Pearl White and Harold Lloyd are the box-office stars on the Pathe program for the week of Oct. 7.

Frederick Warde appears in "The Heart of Kara Green," a five-reel Gold Rooster play produced by Thanhouser, written by Phillip Lonergan and directed by Emile Chautard. The supporting cast includes Lella Frost, George Froth, Carey Hastings, Thomas A. Curran, Lillian Mueller, Helen Badgley and Gerald Badgley.

Mollie King stars in the fourth episode of "The Seven Pearls" serial entitled "Amid the Clouds," with Creighton Hale and Leon Barry. It is in two reels and was produced by the Astra Film Corporation.

Pearl White is seen in the fourteenth chapter of "The Fatal Ring," entitled "The Painted Safe," a two-reel serial episode produced by Astra Film Corporation under the direction of George B. Seta, scenario by Hertram Milhauser and story by Fred Jackson.

Harold Lloyd appears as Lonesome Luke in "Birds of a Feather," a two-reel comedy produced by Rolin.

PATCH CHANGES POLICY

(Continued from page 14)

"I furthermore desire to call attention to the state of chaos now existing in the business end of the picture industry in America.

"It is said that Mr. Griffith has sent more producers into bankruptcy than any man alive. Of course, he is unconscious of all the crimes he has committed in this connection; for he cannot stop a mob of inferior people from attempting to imitate him. However that may be, since 'The Birth of a Nation' first took the United States by storm, he has had thousands of imitators, but not competitors.

"One of the direct results of this has been the placing of hundreds of inferior pictures in big theaters along Broadway, charging advanced prices for them (when they were not worth 25 cents), forcing their runs, and then deceiving small exhibitors throughout the United States as to the exact business done. These small exhibitors, in consequence, have paid fabulous prices for inferior pictures and have lost thousands of dollars thereby. They now form an indignant body of 'wise old owls' who are thoroughly alive as to what does and what does not constitute a big picture.

"The Fort Pitt Theater Company of Pittsburgh is now directing the American tour of the Official War Films of the Italian Government, called 'The Italian Battlefield.' These films, to get away from picture figures, have done a good business everywhere. But we are having some unique experiences with them.

"Our offices are crowded with small exhibitors who want to play the pictures, but who sincerely believe we are liars and that we have done no business at all. Some of the less timid exhibitors book the picture, and they are stupefied to find that they make good. There is no use in showing the others box office statements, because they believe they are faked. The only thing we can do is to exercise the patience of Job and bide our time. Slowly but surely exhibitors throughout the country are beginning to hear about the Italian war films and the business they are doing."

When Mr. Patch was asked whether, in his opinion, there would be any more big pictures in the future, he stated:

Hopes for the Future

"To say that there will be no more big pictures is rank foolishness. The camera is the most marvelous invention of the age. Its scope is limitless and its possibilities are nowhere near perfected. As matters stand at present, however, the big picture, as an art, has been well nigh ruined in America by an army of inferior men who possess no brains at all; and the pity of it is that pictorial entertainment is one that demands more intelligence, more forethought and more artistry than any other form of amusement. The human voice, a very necessary element towards perfecting any illusion, is absent; and one must depend upon facial expression, grace of movement and the most adroit subtlety to convey one's message to an audience. He who is stupid in the legitimate theater, therefore, is doubly stupid in the production of pictures. The real tragedy of the entire situation lies in the fact that the majority of stupid people in the American theater seem to have chosen the making of pictures as a profession.

"I would like to say a great deal more along these lines and be more specific, but I am sure I have said enough already to convey my views.

"My fondest hope is that all those who consider themselves big picture producers in the United States will form a combine and sue me for libel. Then I will have an opportunity to reveal to the public generally the extraordinary conditions now existing in the motion picture industry in this country.

"In the meantime, there is nothing for me to do but to turn to the legitimate stage in order to be sure of obtaining productions of such standards as are worthy of

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"I haven't the time, nor has any producer, to make enough pictures of a quality warranting \$2 admission prices to keep the Pitt Theater open all the year. If I succeed in making one such picture each year I shall be content. Furthermore, I have neither the time nor the inclination to attempt a reformation of the screen.

"Under these conditions, therefore, there is nothing left me but to fall back on the legitimate medium of dramatic entertainment, the quality of which, so far as my own theater is concerned, I personally can control.

"I hope the pictures will 'come back.' I think it possible that they may in a few years, when the patience of the public finally becomes exhausted and it starts a wholesale housecleaning. But I cannot afford to wait until that time arrives."

Among the new faces that will appear in the training camps at Yaphank will be that of Jim McGrath, electrician in No. 2 studio at the Vitagraph studio in Brooklyn. McGrath is an expert electrician and expects to land ultimately in the Signal Corps of the army. His associates at the studio gave him a farewell party Saturday evening.

BLUE RIBBON FEATURE DEALS WITH PARK ROW Vitagraph to Release International Romance by Paul West in October—New Co-Star Combination

Albert E. Smith, president of Greater Vitagraph, has selected "The Princess of Park Row," a swift-moving international romance from the pen of Paul West, as the vehicle to head the Blue Ribbon October releases.

"The Princess of Park Row," which was picturelized by A. Van Buren Powell and produced under the supervision of Ashley Miller, a new acquisition to the Vitagraph directorial staff, will mark the debut of Mildred Manning and Wallace MacDonald as a feature combination. Miss Manning is well known to Vitagraph exhibitors through her performance in "Mary Jane's Pa" in which she was featured with Marc MacDermott. Wallace MacDonald, a popular leading man, won a place on the Blue Ribbon program through his work in a number of the O. Henry stories in which Miss Manning also played. William Dunn, another popular Vitagraph player, is seen in a "heavy" role.

"The Princess of Park Row" tells of the adventures of a princess of a foreign

principality who comes to New York with her father on a governmental mission. The story is said to be a combination of absorbing action and spontaneous comedy. There are a number of rough and tumble static encounters in which Wallace MacDonald as the reporter engages with a band of gangsters. The light comedy touches are furnished by Anne Brody, who, as the princess's maid, has an inconquerable fear for Indians whom she expects to find rampant in New York. There are many intimate glimpses of Coney Island and Park Row.

For the big fight scene in "Her Country's Call," the American Film production in which Mary Miles Minter stars, a town two blocks long was built. Several hundred extras were hired for this scene, in which the town is attacked by border raiders, and in which Miss Minter first shoots a man who insults the flag and then hops aboard a large horse and gallops down the road to warn the town.

ERNEST SHIPMAN PROMISES LESS RISK FOR PRODUCERS

Photoplays Made to Satisfy a Certain Market—Offices, Studio and Laboratory in New York

A plan of intelligent and practical co-operation for money-saving results between the producers who make pictures, and the men who buy them, has been evolved by Ernest Shipman, who has been in close touch with domestic and foreign buyers for some time.

Three prominent film organizations, and over ninety of the three hundred odd purchasers of the territorial rights in the United States and Canada, have already agreed upon a plan of co-operation which will permit the placing of an "O. K." upon a story or scenario before it is made, thus insuring profits for the producer and investors.

The plan includes the buyers of all kinds of desirable films, from the seven or eight-reel spectacular drama to the short comedy feature, and it insures producers against the risk of making pictures without certainty of a market.

Mr. Shipman, backed by an experienced office and selling force, is prepared to undertake all business angles in connection with the selling and exploiting end of pictures. Since 1914 he has a record of over \$500,000 worth of pictures disposed of, the operations covering the entire field from Broadway runs to small deals in distant parts.

He has a wide personal knowledge of and acquaintance with buyers and exhibitors, knows his public, and is trained by long practical experience in deciding the earning values of new product. He has been actively identified with the managerial end of theatrical and picture enterprises for the last twenty years, and has twice made tours of the world in these connections.

The foreign situation is at present a most complex one, and skill and knowledge are required in dealing with this market. After a thorough investigation of the men and companies now engaged in the work, no less an expert than Chester Beecroft has been engaged for the export trade.

Mr. Beecroft has just returned from a four months tour of England, France, Norway, Sweden, Denmark, Finland and Russia where he made a critical survey of conditions, and established connections with the strongest and most reliable buyers and distributors in each country. Mr. Shipman has shown the same judgment in selecting other representatives, estimating their efficiency upon their past record.

In order to properly care for the studio and laboratory requirements of certain producers and prominent directors who are already under co-operative contracts, Mr. Shipman has executed a five years' lease for an extensive plant in the very heart of the city, where the highest art in negative development, positive printing, art titles, tests, etc., will be in vogue. This plant, which has been improved and enlarged since coming into Mr. Shipman's possession, will be known as the Art Studios, and one of the best known laboratory men in the

business and his staff of assistants are already located there.

The increased capacity of this plant will enable its superintendent to accept orders for laboratory work, and there will also be ample studio space for rental, private projection, assembling, test work, etc., with night and day service to responsible applicants.

Mr. Shipman will not be a party to foreign pictures of an inferior nature, so that eventually the very fact of being included in his necessarily limited list of pictures should come to be a recognition of merit for the product. Neither has Mr. Shipman an interest in any producing company or group of manufacturers, consequently he can give an unbiased treatment to all contracts.

STARS APPEAR IN OCTOBER MUTUALS

Edna Goodrich in "Queen X," the Second of Her Feature Offerings—Mary Miles Minter and Others

Edna Goodrich, Mary Miles Minter, Helen Holmes, Billie Rhodes and George Ovey are on Mutual's release schedule for the week of Oct. 1. Miss Goodrich appears in "Queen X," the second of her Mutuals, and Miss Minter in "Her Country's Call." Billie Rhodes appears in "Some Nurse," the first of a new series of Mutual-Strand comedies.

"Queen X" is a five-reel drama built around the crusade of the federal authorities against a gang of Oriental smugglers. It was written by Edwin M. Stanton, assistant district attorney of New York, who conducted the government's fight on the Orientals. Miss Goodrich's first Mutual production, "Reputation," was a revelation of the star's popularity from the box office angle.

"Her Country's Call" is the second of the new series of Minter Mutuals. Miss Minter is now working under the direction of Lloyd Ingraham. She is cast as a girl of the moonshine mountains, the daughter of a Civil War colonel, stolen during war time by a bootlegger, who has been reared to despise the flag by the mountaineer, whom she thought her father.

"ROMANOFFS" AT BROADWAY

Herbert Brenon's Production Opens for a Limited Run

Herbert Brenon's latest production, "The Fall of the Romanoffs," opened at the Broadway Theater, last Sunday. The engagement is a limited one owing to the fact that the theater bookings have been made in advance. "The Fall of the Romanoffs" will remain there for two weeks only.

The production is an elaborate one and the subject one of vital interest and importance. It depicts Russian conditions and affairs prior to the Russian revolution and the downfall of the Czar and Czarina. It is one of the biggest productions of the year.

The monk Ilodor, who takes the role in "The Fall of the Romanoffs" which he played in the recent drama of events in Russia, is now exiled from that country. Others in the cast are Nance O'Neill, who takes the part of the Czarina; Alfred Hickman as the Czar, Edward Connelly as Rasputin, Conway Tearle as Prince Felix, Mila Galanta as Anna, and many others.



HARRY BEAUMONT,
Directing Selig Pictures.

FOR NOVEMBER ISSUE

Commodore Blackton Devoting Much Time to "Judgment House"

Determined that "The Judgment House" shall be ready for release by Paramount in November, yet insistent that there shall be no haste that will mar the production of Sir Gilbert Parker's well-known novel, Commodore J. Stuart Blackton is devoting all his time to the work of putting the book into screen form.

One of the incidents in the story necessitates a lawn party being reproduced under the stars, and as a consequence the players spent several evenings upon the broad lawns of Commodore Blackton's country estate at Oyster Bay where the scenes were "shot."

The story of "The Judgment House" includes portions of the Boer War and these scenes were taken at Staten Island, where the configuration of the landscape is said to be virtually a replica of the actuality. In these battle scenes a small army of extra people portrayed the opposing troops. For the interiors, which demand particularly elaborate sets representing a wealthy home in London, Commodore Blackton is making use of his own town house in Brooklyn. It has been possible thereby to obtain effects that could only be duplicated in the studio with a large outlay of money and time.

STORY OF NEW ORLEANS

O. Henry's "Blind Man's Holiday" to Be Released in Four Reels

Scarcely a better story could have been chosen for picturization than O. Henry's "Blind Man's Holiday." This is the second of the four-reel de luxe features released through General Film Company. "Blind Man's Holiday" has its scenes laid in New Orleans. Incidentally, there is a second New Orleans four-reel story to follow this one in another month, "The Enchanted Kiss." Before that, however, there will be one with a Washington atmosphere, "The Duplicité of Hargraves," also in four-reel form.

The story is that of Lorison, a young man who is the victim of extreme moods. His romance is one of psychological peculiarities handled in a telling and lucid fashion, an art which O. Henry more than any other popular short story writer has mastered. Added to that, O. Henry puts sentiment into a narrative that irresistibly sways the emotions. This story also has one of the author's most triumphant "happy endings."

SELIG COMEDY

"A Bear Fact" is the title of the Selig comedy in two reels released by K-E-S-E service, Oct. 1. The comedy was written and directed by J. A. Richmond, and features the players who have won success in previous Selig-Hoyt comedies. The stars include William Fables, James Harris and Amy Dennis. The plot has to do with "Box Car Bill" and "Journeying Jim," who steal a bear skin and run amuck. A honey bee works overtime and Bobbie Swift and Dottie Love figure in the excitement. There is a motor boat race and an automobile explosion before the picture ends.

CHANGE BENEFIT DATE

A. L. Shakman, managing director of the Eighty-first Street Theater, announces that the date of the big benefit performance for the House Fund of the Screen Club has been changed to Tuesday, Oct. 9, in order to permit of an elaboration of the program for that night.

The performance was originally announced for the evening of Sept. 25, but when the plans of the management became known, such widespread interest was manifested that it was decided to elaborate the idea and advance the date. The Eighty-first Street Theater is on the Keith Circuit and has booked a special vaudeville bill for Oct. 9.

M. P. PUBLICITY MEN START SECOND YEAR

Prominent Speakers to Address Weekly Gatherings at Keen's—Committees Are Appointed

The second year of the Associated Motion Picture Advertisers, Inc., has been started in a manner that indicates twelve months of action and promise of real accomplishments. With almost 100 per cent. attendance of membership in the activities of the second year were launched at the weekly meeting held on Thursday, Sept. 20, at Keen's Chop House.

It was decided that an effort will be made to have some prominent person present at every weekly meeting during the coming year, with a request that the guest address the meeting on some topic germane to the motion picture industry. A tentative list of guests includes the names of the most prominent advertising men in the country.

A special drive also is to be made to recruit the membership of the committee to one hundred per cent. of the advertising and publicity men of the motion picture industry, in order that every company may be represented and the association may act as a unit on several questions of vital financial importance to motion picture companies.

The final audit of the circulation of all trade papers has been placed in the hands of a committee consisting of Nat S. Stronge

of Vitaphone; P. A. Parsons of Pathe, and Paul Gulick of Universal. They not only will verify previous checks but also will check the returns against each other for the purpose of ascertaining the duplication of circulation in the field.

President Arthur James announced the appointment of the standing committees for the year. These appointments are: Publicity Committee—Nat S. Stronge, chairman; L. B. Thomas, Hop Hadley, A. S. Levino, Randolph Bartlett.

Membership—Paul Lazarus, chairman; Julian Solomon, Charles E. Moyer. Publications—Charles Burr, chairman; Jacques Kopstein; Jerome Beatty, Nat G. Rothstein, Pete Schmidt.

Membership Recruiting—Victor Johnson, chairman; Jacques Kopstein, C. W. Burrell.

The Banquet Committee, which had in charge the recent annual banquet held at Delmonico's, was continued and was instructed to make arrangements for a monthly beefsteak dinner.

Harry Poppy and C. W. Burrell were elected to membership and three applications for membership were referred to the membership committee.

In abeyance until after these meetings have been held, but both sides have agreed to discuss the question at issue and try to reach a conclusion in the respective directors' meetings.

ORIGINAL COMPOSITIONS

Manager Ediel of the Strand Theater announces that he will be pleased to receive musical compositions from American composers for rendition by the Strand Symphony Orchestra. Signor Adriano Ariani, the conductor, and Carl Edwards will, with Mr. Ediel and two well-known music critics, pass on all compositions submitted. It is Mr. Ediel's intention to embody in the Symphony program a composition by an American composer which has not hitherto been heard in public.

FLORENCE CURTIS ENGAGED

Florence Curtis, the sprightly little dancer who was with the Cohan Revue last season, has abandoned the musical comedy stage for motion pictures and now is engaged as leading woman in the Big V. comedies produced by Greater Vitaphone. Miss Curtis has done so well on the screen that Lawrence Beeson, director and leading comedian of the Big V. company, is now engaged with Graham Baker, scenario writer, in producing a script that will give Miss Curtis an opportunity to display her skill as a dancer.



WILLIAM RUSSELL,
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I strongly advise making pictures that have a world-wide appeal, as the foreign market is going to be a gold mine.

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Ernest Shipman

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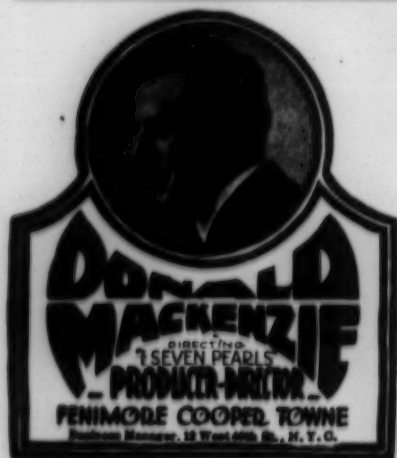
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LEASES RACE TRACK

Contrary to the usual procedure of taking horse race scenes with the thousands of spectators on the occasion of one of the big meets, and embodying them in a photograph, Thomas H. Ince, in his initial William S. Hart-Artcraft picture, leased a race track and staged the entire affair especially for his film. The race track scenes in "The Narrow Trail," in which Hart makes his debut as an Artcraft star, play an important part in the story and present a thrilling climax to the play.

CURRENT FEATURES PASSED IN REVIEW

(Continued from page 19)

duces us to the clever and humorous leader of the freshmen, T. Haviland Hicks, who gets the best of the rival class at every turn. Hicks is well played by Raymond McKee, and the role of his chum is so well portrayed by James Turbell that he becomes as prominent as the featured member of the cast. The two-reel story, "Gallagher," has been adapted from a tale by Richard Harding Davis, and it recounts the thrilling experience of a young chap employed in a newspaper office, who realizes his life's ambition to follow in the footsteps of Sherlock Holmes, when he is instrumental in capturing a criminal wanted by the police for murder, and with a price on his head. The role of the youth is capably handled by Andy Clark.

Exhibitors who manage average theaters and desire clean, instructive and interesting films, will do well in booking this program.

"THE COUNTESS CHARMING"

Five-Part Drama by Gelett Burgess and Carolyn Wells. Produced by Paramount, Under the Direction of Donald Crisp.

The Players.—Julian Hittage, Florence Vidor, Tully Marshall and George Kuwa.

POINTS OF INTEREST

Female impersonation by the greatest exponent of that art in the world. First that relates to the recent Red Cross Fund, and of value, therefore, as a timely subject.

In "The Countess Charming" Julian Hittage literally outwomans woman. And, where the mystery of the marvelous similitude in form and features ceases, that of gestures and mannerisms begins. Some day a strange chapter of psychology will be written, wherein will be explained the fascination this young man's work exercises upon the feminine public. For, with the ladies, he is even a tremendous, an overwhelming "hit."

The story of "The Countess Charming" revolves about Stanley Jordan, a wealthy young business man, who attends a Red Cross gathering at a country club. There he meets Betty Lovering, with whom he falls in love. In a discussion concerning contributions, Mrs. Vandergraft, the social leader, announces her unwillingness to aid the fund. Her husband endorses her attitude, and Jordan offends him. A concerted movement is then started to oust Jordan from society, and Mrs. Vandergraft, Betty's mother, sides with the Vandergrafts.

Jordan, amused and then incensed, decides to utilize his abilities in female impersonation by disguising himself and posing as a Russian countess. With the aid of a large wardrobe of clothing, he dresses as a woman, and, renting a villa adjacent to the Vandergrafts, he bursts upon them in full panoply. They are quite captivated by the beautiful Russian, and Jordan—or the "countess"—now finds himself—or herself—invited to the most exclusive affairs.

It is then that the "countess" evolves her idea of swelling the Red Cross Fund by a novel if not strictly orthodox method. With malicious humor, she steals wallets from the men, brooches from the girls, and a priceless necklace of pearls from Mrs. Vandergraft. This continual series of thefts alarms the neighborhood, and a detective is hired to apprehend the thief. Betty, in love with Jordan, discovers his ring upon the countess' hand, and jealously suspicious, she informs the detective of her doubts regarding the countess. The arrest is arranged for the country club dance, but as they are about to seize the beautiful Russian, she covertly switches off the lights, knocks down the officers, and escapes.

It is then announced that the countess has been the victim of robbery and assault, and that she lies very low. The detective, a born Missourian, visits her bedroom and watches her die. A coffin is procured, and Betty, overcome with remorse, calls at the house with flowers. In her desire to have one last look at her departed friend, she discovers the fraud and is confronted by Stanley Jordan. Explanations follow which end with Betty in Jordan's arms.

Mr. Hittage, it is not to be denied, is a great artist in his way, and for this class of entertainment the picture is unquestionably good. Florence Vidor, as Betty, is so unqualifiedly pretty—one marvels that the comparison is not odious. The picture is beautifully mounted and directed with consummate care.

D. A. B.

"FLIRTING WITH DEATH"

Five-Part Comedy Drama by Elmer Clifton. Based on Waldemar Young's and Frank Dusey's Story, "Sky High." Produced by Bluebird, Starring Herbert Rawlinson and Brownie Vernon.

The Players.—Brownie Vernon, Herbert Rawlinson, Frank McQuarrie, Marc Fenton, H. F. Crane, Red Unger.

POINTS OF INTEREST

An aeroplane flight and parachute descent. The picturesque and amusing character of a country circus.

"Flirting with Death" recounts the adventures of two youthful Wallingfords in a rural community, who, from conducting a fortune wheel with a one-ring circus, assist an aged inventor to dispose of his aeroplane by forming a company and selling its stock. Unlike the Wallingford enterprises, however, the article sold is of real value.

Or, at least, the picture tells us it is. "Sky High" Billy Wardwell and "Domino" Dominick are "rooking the Hicks," as the story opens, in a small country cir-

cus. Their arrest by the village constable follows, after which they break jail and "hop a freight" for a distant town. There, in asking for a hand-out at a kitchen door, they are waited upon by the daughter of Dave Higginbotham. Her name is Jane. She is smitten (as country girls are popularly supposed to be but never are) by the city clothes of "Sky High." An introduction to her father follows, and it develops that he has invented an aeroplane, a remarkable contrivance which is strangely like a parachute, only better, and is desirous of interesting capital. There being nothing apparently legitimate about it, "Sky High" and "Domino" are at once interested, and the Aeroplane Company is formed and the stock sold to the neighbors. All are in a fair way of becoming rich.

But the town, it seems, is not so distant, after all, from the one of the jail-breaking episode, and, as a result, the constable again appears and a new charge of obtaining money under false pretenses is lodged against "Sky High." And now, to clear himself and validate the aeroplane, he announces that he will make the aeroplane flight and drop with the aeroplane himself. This he does, and all ends pleasantly.

It is a moderately amusing picture, dull in spots, but certain to please the average motion picture audience. Herbert Rawlinson as "Sky High" did probably all that was expected. The directing hand of the aeroplane flight showed a fine imagination.

D. A. B.

"MEN OF THE DESERT"

Five-Part Drama. Perfection Pictures. Scenario. Released Through the George Kleine System.

The Players.—Jack Gardner, Ruth King, Carl Stockdale.

POINTS OF INTEREST

Western scenery. The gun-fight. Realistic drama finely presented.

"Men of the Desert" is a remarkable portrayal of Western life in the early 'eighties, depicting, as it does, the time-honored feud between cattlemen and sheep herders. Its version of the conflict is a shade one-sided, perhaps, but the picture gains dramatically thereby, in the sympathy it evokes.

In a night raid by cattlemen on a sheep ranch, the son of the herder is shot to death. The following day the herder rides to the nearest town, and locating the sheriff in the principal saloon, appeals to him to redress the wrong. The cattlemen who made the raid are present, and the sheriff, their friend, facetiously admits his inability to act, offering to surrender his badge to anyone who thinks he can. Jack, a nomadic cowboy, overhears the conversation and takes the sheriff at his word. Equipped with the badge, he wrings the name of the murderer from Mason, foreman of the Flying O ranch, and starts for the Flying O to get his man.

May, the ranch owner's daughter, meets Jack and conducts him to Bartlett, the man he has come for. Jack places the murderer under arrest and takes him back to town, where he lodges him in the calaboose. That night Bartlett is liberated by his cowboy friends, who swear revenge on Jack. They seek him out in the saloon and menacingly surround him. Jack coolly shoots out the light and escapes.

It is May, then, who finds him some days later, clinging to his horse badly wounded. She helps him into an isolated hut, washes his wound and nurses him back to health and strength. Mason, however, discovers Jack's hiding place, and with the rest of his friends, swoops down on the hut. But Jack and the girl escape to a narrow canyon, where Jack stands at bay, while May dashes off across the desert to get help from the sheep herders. They return just in time, the cattlemen are surrounded and forced to surrender.

"Men of the Desert" is an excellent Western film, directed with a regard for objective details, which is at times uncanny in its realism. Jack Gardner, as Jack, is thoroughly convincing, while Ruth King, as the girl, plays with commendable sincerity.

D. A. B.

"THE FIGHTING TRAIL"

Serial Featuring Carol Holloway and William Duncan. Produced by Vitagraph Under Direction of William Duncan.

Episode 3—"Will Yaqui Joe Tell?"

The Players.—William Duncan, Carol Holloway, George Holt, Joe Ryan, Walter Rodgers, and H. Ducrow.

POINTS OF INTEREST

The sustained interest in each episode. The scenes of great daring and the splendid horsemanship displayed by Carol Holloway and William Duncan.

The third episode shows Von Bleck and his desperadoes torturing Yaqui Joe in order to gain from him the whereabouts of the missing half of the paper showing the location of the Lost Mine. Joe refuses and after enduring great pain, he is finally killed. Gwyn and Nan arrive too late to save Joe, but succeed in shooting some of his assassins. They then journey along perilous roads and eventually reach Nan's home. There they are locked in by Von Bleck, who proceeds to set fire to the house. Almost overcome from the smoke, Gwyn manages to carry Nan to a secret passage and they emerge from the burning building safe and sound. And now the spectators are left anxiously awaiting the fourth episode, in which the players are shown searching for the Lost Mine.

H. S. D.

CHAPLIN LONE STAR STUDIO ACQUIRED BY ROLFE OF METRO

Coast Activities at Studios, Among Exhibitors and Exchangemen
Chroniced by Mirror Representative

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—C. R. Seelye, representing the Pathe interests, is in Los Angeles, and his stay will possibly last for some weeks longer.

Jesse L. Lasky is planning a six weeks' stay in Los Angeles. Two weeks of this time have already passed.

B. A. Rolfe is another notable in our city. Mr. Rolfe, representing Metro interests, has taken possession of Charlie Chaplin's Lone Star studio, and four companies will be operating there within a short time. Viola Dana and John Collins are already on their way to Los Angeles from New York. Dan Hogan, the historic and famous property man, will come from New York to serve Mr. Rolfe. Outside of the leads in the Metro Company, the support will be furnished by Los Angeles.

S. S. Hutchinson has returned East after seven weeks at his plant at Santa Barbara. The big "Intolerance" set, which has been standing on Sunset Boulevard for more than two years, has been ordered torn down by the city.

Roach Called to Army

Joe Roach, well known scenario writer, and the husband of Ruth Stonehouse, has been chosen for army service. For the past two months he has been a staff member of the Triangle Corporation.

Norman Kerry, leading man for Mary Pickford in the latter's picture, "The Little Princess," is going East to join the Aviation Corps. Mary has promised him a going-away party.

Constance Crawley and Arthur Maude are making their debut in vaudeville this week at the Orpheum, after spending the past five years in the picture game. Julian Johnson has arrived in Los Angeles and taken up his duties as scenario editorial head at the Triangle Culver City studios.

Paul Hubert (Scoop) Conlon, motion picture editor of the Los Angeles Times, has been exempted from army service.

George Heban is doing the first of two new pictures for the Famous Players-Lasky program.

Captain Lealie T. Peacocke, after several months with the Balboa Company, is again a staff writer at Universal City.

Director Sherwood MacDonald has completed Baby Gloria Joy's newest picture out at the Balboa plant. "Little Miss Grown-up" is the title of this feature.

William M. Ritchey, known as the "serial author," for his having written "Who Pays," "The Red Circle," "The Neglected Wife," and other Balboa serials, has returned to the Balboa studio, after several months in New York with the Astra Company.

New Glass Stage

A \$30,000 new glass stage is in the process of erection at the Balboa studio at Long Beach.

Anita King has completed her work in the first Mutual-King feature, "The Girl Angle," directed by Edgar Jones. Joe Ryan, as "Three Gun Smith," plays opposite Miss King in this story.

William Duncan is making a fifteen-episode sequel to the Vitaphone Western serial, "The Fighting Trail."

Henry McKee is again master of all destinies at Universal City, as President Carl Laemmle has returned to New York, leaving his big plant in Mr. McKee's complete charge.

Sessue Hayakawa is being granted a month's vacation, the first he has had in some time.

Donald Crisp is again directing George Heban at the Morosco studio.

Owen Moore, upon returning to New York, gave as a reason the fact that Mary Pickford's entire company were keeping him in the condition called "broke," owing to their coming out to the club and practicing their golf with his golf sticks.

Hart Hoxie is the lead opposite Louise Lovely in the Universal feature, "The Wolf and His Mate," directed by E. J. Le Saint. Mr. Hoxie will be remembered for his splendid work in "The Three Godfathers" and also in "The Dumb Girl of Portici."

Director Frazee's First

Director Edwin Frazee's first picture at Universal City is a two-reel comedy, "The Photographer's Story," with Stanley Laurel, Rena Rogers and Neal Burns in the principal roles.

Henry McKee is author of the five-reel Western photoplay, "The Range War," under Jack Ford's direction.

Director Harry Harvey, just recently returned to Universal City, is directing the two-reel Western drama, "The Man of His Word," featuring Neal Hart and Eileen Sedgwick.

Lloyd Ingraham is directing Margarita Fischer at the American Film studio in Santa Barbara. Mr. Ingraham, who is of a particularly comedy frame of mind himself, is an expert in comedy-drama direction, he having been responsible for much of this variety of work made at the Fine Arts studio.

Over at the Fox studio, a Japanese quarter, which is a typical bit of Japan itself, has been built for the child picture, "The Mikado," under the direction of C. M. and S. A. Franklin.

Elmer Clifton is directing Herbert Rawlinson and Brownie Vernon in "Flinging with Death," a Bluebird production.

Neva Gerber, after an appendicitis operation and several weeks in the hospital, has resumed work at Universal City in the serial, "The Phantom Ship," under Francis Ford's direction.

Richard Stanton is producing "Responsibility," written by Mary Murillo, and adapted by Mr. Stanton and Edward Sedgwick. The picture will be an early Fox release.

Director Robert Leonard has begun the production of "Face Value," a second Mac Murray Bluebird release.

Adding to Gaiety

Douglas Fairbanks, Bennie Zeidman and others of the Fairbanks company are again adding to the gaiety of Los Angeles generally, having returned from their two weeks' trip East, which allowed of their being in New York but two days. They are all busy on a new Fairbanks production at the Lasky studio.

Wheeler Oakman continues as leading man for Mac Murray.

Theda Bara has completed her latest production, "The Red Rose." "Du Barry" is scheduled for immediate production.

Gladys Brockwell, in the leading role of "Conscience," is completing her work in this new Fox feature under Bert Bracken's direction.

Stuart Acheson is now sending out the Fox publicity sheets from the Hollywood studios of that company.

The fact that the Los Angeles ice skating rink opens about Sept. 25 is an item of news for all Southern California film companies, as the rink, during its last year's popular season, afforded not only entertainment for the film folks, but also was the scene of the making of much film footage in both comedy and dramatic productions. Lester Patrick is again the manager of the Los Angeles Ice Skating Palace.

Crane Wilbur has gone to San Diego to make a feature with M. De La Palle.

With Los Angeles Exhibitors

Mae Marsh in "Polly of the Circus," is in her second week at Quinn's Bialto.

William S. Hart's picture, "The Cold Deck," is bringing capacity attendances to Tally's, where it is in its second week.

Julian Eltinge makes his screen debut in Los Angeles at Clune's Auditorium.

The personal appearance of William Duncan and Carol Holloway at Pantages Theater the opening night of the Vitaphone serial, "The Fighting Trail," brought out an attendance so large that a great many were refused admittance.

Woodley's Theater did a splendid two weeks' business with "The Flame of the Yukon," featuring Dorothy Dalton.

T. L. Tally has returned from New York where he attended the Sept. 5 meeting of the National Exhibitors' Circuit. He promises an interesting announcement from the Circuit within a few weeks. Mr. Tally received the thanks and a presentation gift of the Circuit for his interest and accomplishment in the Circuit's interests.

Los Angeles Exchangemen

The exchangemen of Los Angeles are being asked by M. E. M. Gibson, head of a committee to provide film entertainment for the soldiers at Fort McArthur, San Diego, to contribute an occasional feature picture toward an evening's entertainment at the fort. The Mutual, Select and Paramount exchanges were the first to respond to this request.

M. H. Lewis, the progressive manager of the Progressive Motion Picture Company, which is the Paramount-Artcraft distribution exchange, gives me the following interesting information:

"It gives me considerable pleasure to advise you that the new Paramount-Artcraft Selective Star Series Service has been contracted for in all the principal cities in Southern California and Arizona, several exhibitors having made the trip from Arizona to Los Angeles to contract for this new service, including John Barnard, of Phoenix; Fred Green, of Miami; W. Menbennet, of Mesa; C. J. Aiden, of Globe; Steve Brown, of the Columbia Theater, Douglas, and Mr. Barnard, of Winslow.

"This service is being used as first run in the new Kinema Theater which will shortly open, Clune's Auditorium, and Clune's Broadway Theater."

SCENES IN HOSPITAL

In "Empty Pockets," the novel by Rupert Hughes, which is now in the course of production at the Herbert Brenon studio on Hudson Heights, there is a scene in the founding hospital, the New York Foundling Hospital to be exact, for it was there that Mr. Hughes went to get the details of the organization of the home for little babies, who have no one to care for them.

Mr. Brenon was not content to fake up an asylum atmosphere in the studio when there was the asylum at 68th Street. So with his actors, his staff, and himself he obtained permission from the Mother Superior to use the interiors of the Home for the background of his picture.

CHARLES FROHMAN

SUCCESSES in Motion Pictures



ENTIRE ALL-STAR CASTING COMPANY
The forthcoming production of

JULIA SANDERSON

IN

"The RUNAWAY"

By MICHAEL MORTON

Screenplay by The Charles Frohman Company, Inc. Story by Michael Morton. Directed by Michael Morton. Cast: Julia Sanderson, Anne Muddock, Olive Tell, and others.


F. D. HORKHEIMER PRESENTS

ANITA KING

IN

THE GIRL ANGLE

BY L. V. JEFFERSON



RELEASED OCT. 8th

COMING NOV. 5th

PLAYING THE GAME

DISTRIBUTED BY MUTUAL FILM CORP.

PRODUCED BY HORKHEIMER BROS.

HEARST-PATHE NEWS BRINGS BIG RETURNS Collections for Week of Sept. 1 Are Largest on Record

The collections on the Hearst-Pathe News for the week ending Sept. 1 were the largest in its history. This fact not only illustrates the general desire on the part of the public to follow on the screen the various civil and military activities of the United States in connection with the war, but also proves that exhibitors have come to believe what the Hearst-Pathe News has always maintained, that the news weekly is vitally essential to a well balanced program. Today the Hearst-Pathe News is looked by more and better theaters than at any time in its long history.

The arrangements entered into nearly a year ago between the Hearst organization and the Pathe Exchange to combine the Hearst news picture gathering facilities with the Pathe picture making experience has worked out well for all concerned. Waste has been eliminated, as the duplication of effort has been done away with, the close connection with the Hearst chain of big newspapers has enabled the weekly to get many important events in advance of its competitors, and the unequal manufacturing facilities of Pathe, plus long experience in the assembling and editing of news pictures, has resulted in making a news reel that is getting events before the public in a short space of time.

ASSOCIATION REPRESENTED Frederick H. Elliott Attends Chamber of Commerce Convention

The National Association of the Motion Picture Industry, Inc., which was recently elected to active membership in the Chamber of Commerce of the United States, participated in the War Convention which was held during the past week at Atlantic City, N. J., in response to an invitation received from President R. Goodwin Rhett.

The National Association's delegates to the War Convention were President William A. Brady and Executive Secretary Frederick H. Elliott, and although President Brady had made arrangements to attend the convention with a view to explaining to the representative business men of America just what the motion picture industry was doing to aid the Government during the period of the war, he was at the last moment prevented from leaving New York. The industry, nevertheless, contributed very materially to the success of the convention in arranging for the news weeklies to be present, and during the five days' session at the Garden Pier, where the cameramen, representing the Hearst-Pathe, Universal and Mutual weeklies, were enabled to make close-ups and group pictures of many of the executive officials of America's greatest industries, including railroad heads, cabinet officials and many others whose names are well known in every household.

On his return to New York on Thursday, Executive Secretary Elliott stated that it was the most impressive convention he had ever attended, and that on all sides he had heard the motion picture industry commended for the able and efficient manner in which it was co-operating with the Government in the furtherance of its war policies.

BILLIE RHODES RETURNS Comedienne to Be Seen in One-Reel Mutual Pictures

Billie Rhodes, the dainty little comedienne, comes back in one reelers on the Mutual release schedule of October 1. Mutual has just concluded negotiations for a series of forty-four one-reel comedies starring Billie Rhodes, supported by Jay Blaine. They will be released weekly. The first release is issued October 2, "Some Nurse"; Oct. 9, "Pirating Father"; Oct. 16, "For Sweet Charity"; Oct. 23, "And Along Came Mary."

Miss Rhodes scored a distinct success in a series of eight Mutual-Strand comedies released early in the year and they were so successful from the box office point of view that John R. Freuler, president of the Mutual, began negotiating to secure another and a longer series of productions of the same type and quality.

GUARDING FOOD SUPPLY

Early in October, the International, through the Pathe Exchanges, will release an educational feature entitled "Saving the Food of a Nation," which presents unusual and striking features of national importance.

The pictures were taken in the Municipal Evaporating Plant of the city of Hartford, Conn., where the Chamber of Commerce established a system of drying surplus food products of the Connecticut farmers that would otherwise be wasted.

An impressive feature of the film are the views taken of Governor Marcus H. Holcomb, of Connecticut, and Frank A. Hagan, mayor of Hartford, inspecting the plant, in company with members of the Chamber of Commerce and a special conservation commission created to look after this industry. So important does Governor Holcomb consider this work that he is giving it his personal supervision, believing that the example set by the Hartford authorities of the State of Connecticut will be taken up on a national scale as soon as its value is realized.

PHOTOPLAY FEATURES

PARAMOUNT

Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Togo, Sessue Hayakawa, Aug. 19.
Little Miss Optimist, Vivian Martin, Aug. 24.
Lost in Transit, George Beban, Sept. 5.
The Hostage, Wallace Reid, Sept. 10.
On the Level, Pannie Ward, Sept. 10.
Double-Crossed, Pauline Frederick, Sept. 17.
Katie, Madame Petrova, Sept. 17.
The Sunset Trail, Vivian Martin, Sept. 17.
The Countess Charming, Julian Bittine, Sept. 24.
Rab's Diary, Marguerite Clark, Sept. 24.

ARTCRAFT

Down to Earth, Douglas Fairbanks, Aug. 12.
Seven Keys to Baldpate, George M. Cohan, Aug. 28.
Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 5.
Barbary Sheep, Elsie Ferguson, Sept. 10.

GOLDWYN

Polly of the Circus, Mae Marsh, Sept. 9.
Baby Mine, Madge Kennedy, Sept. 23.

GREATER VITAGRAPH

Mary Jane's Pa, Marc McDermott, Mildred Mannin, Aug. 13.
Transgression, Earl Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.
Soldiers of Chance, Julia Swayne Gordon, Evert O'Brien, Miriam Fouché, Sept. 3.
An Alabaster Box, Alice Joyce, Marc McDermott, Sept. 10.
For France, Bettie Howe, Edward Marie, Sept. 17.
Sunlight's Last Ride, Mary Anderson, Alfred Wolfman, Sept. 24.

TRIANGLE

Wee Lady Betty, Beale Love, Aug. 19.
They're Off, Enid Bennett, Aug. 19.
Wooden Shoes, Beale Barriscale, Aug. 26.
The Jinx Jumper, J. Deyereaux and Veta Seati, Aug. 26.
Ten of Diamonds, Dorothy Dalton, Sept. 3.
The Man Hater, Winifred Allen, Sept. 3.
Idolaters, Louise Glum, Sept. 3.
Polly Ann, Beale Love, Sept. 9.
Mountain Dew, Margaret Wilson, Sept. 16.
The Haunted House, Dick Ross and Winifred Allen, Sept. 16.
Pirating Colors, William Desmond, Sept. 23.
Devil Dodger, Roy Stewart, Sept. 23.
Broadway, Arizona, Olive Thomas, Sept. 23.
The Tarheel Warrior, Walt Whitman, Sept. 30.

PATHE GOLD ROOSTER

THANHOUSER
The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15.
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Warde, Joanne Eggle, Sept. 23.

LASALIDA
Captain Kiddo, Baby Marie Osborne, Aug. 6.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HYPWORTH
Iris, Alma Taylor, Henry Alley, Stuart Rome, Aug. 26.

ASTRA
The On-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.
The Angel Factory, Antonio Moreno, Sept. 5.
A Crooked Romance, Gladys Hulette, Sept. 30.

GENERAL FILM

The Defeat of the City, J. Frank Glendon, Sept. 1.
Blind Man's Holiday, Carlton King, Sept. 15.
The Duplicité of Hargraves, Charles Kent, Sept. 29.

FALCON FEATURES

The Mainpring, Henry King, Aug. 17.
The Martinache Marriage, Mabel Landis, Aug. 24.
The Stolen Play, Ruth Roland, Aug. 31.
The Phantom Shot Gun, R. Henry Grey, Sept. 7.
A Man of His Word, Henry Ainley, Sept. 14.
The Secret of Black Mountain, Viola Vale, Sept. 21.
The Vigilante, Henry King, Sept. 28.

BLUEBIRD

The Charming, Ella Hall, Aug. 27.
Triumph, Dorothy Phillips, Sept. 3.

WITH HENRY WALTHALL

Mary Charleson, who appeared with Henry W. Walthall in productions made by the Essanay Company, has been engaged as leading woman with the Henry W. Walthall Pictures Corporation, and is now in Los Angeles, where she will start work in a few days in the initial production of that company.

Mother o' Mine, Rupert Julian, Ruth Clifford, Sept. 8.
A Story of Knight, Franklyn Farnum, Brownie Vernon, Sept. 10.
The Mysterious Mr. Tiller, Ruth Clifford, Rupert Julian, Sept. 17.
Furling With Death, Brownie Vernon, Herbert Rawlinson, Sept. 24.

BRADY-WORLD

Souls Adrift, Ethel Clayton, Aug. 13.
The Little Duchess, Madge Evans, Aug. 20.
The Guardian, June Rividge, Montague Love, Arthur Asher, Aug. 27.
The Marriage Market, Carlyle Blackwell, June Rividge, Arthur Asher, Sept. 3.
Betty Ross, Alice Brady, Sept. 17.
The Woman Next Door, Ethel Clayton, Sept. 24.

FOX

Soul of Satan, Gladys Brockwell, Aug. 20.
Bears Girt a Dream, June Caprice, Aug. 27.
Betrayed, Miriam Cooper, Sept. 3.
When Fate Ties Two, Virginia Pearson, Sept. 10.
The Yankee War, George Walsh, Sept. 17.
North of "Fifty-three," Dustin Farnum, Sept. 24.

STANDARD

The Conqueror, William Farnum, Aug. 13.

SELENICK

Clara Kimball Young Productions
The Price She Paid, The Earliest Way, Constance Talmadge Productions
The Lemon, Eva Tanguay Productions
Poor Firey, Herbert Brenon Productions
The Eternal Sin-Florence, Rose Lee, Lona Wolf-Hazel Dawn
Norma Talmadge Productions
The Law of Compensation, Poppy
The Both, Robert Warwick Productions
The Silent Master, A Modern Othello, The Lash of Jealousy.

E. E. S. E.

EDISON
The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.

CONQUEST
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billie and the Big City, July 28.
No. 4 Feature—The Halfback, Aug. 4.
No. 5 Feature—The Little Cavalier, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 18.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.
YORK
Under Handicap, Harold Lockwood, Sept. 3.

METRO-PICURES CORP.
The Girl Without a Soul, Viola Dana, Aug. 15.
To the Death, Mme. Petrova, Aug. 27.
The Lifted Veil, Ethel Barrymore, Sept. 10.
Their Oath, Francis X. Bushman, Beverly Bayne, Sept. 17.

THE SILENT SELLERS, Madame Petrova, Sept. 24.
SKINNER'S BABY, Bryant Washburn, Aug. 6.
OPEN PLACES, Jack Gardner, Aug. 20.
EFFICIENCY EDGAR'S COURTSHIP, Bryant Washburn, Sept. 3.

PAUL MARY McALLISTER, Sept. 10.
Men of the Desert, Jack Gardner, Sept. 24.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOTT COMEDIES
A Dog in the Manager, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

Bab the Fixer, Jackie Saunders, Aug. 13.
Charity Castle, Mary Miles Minter, Sept. 3.
Reputation, Edna Goodrich, Sept. 10.
The Bride's Silence, Gail Kane, Sept. 10.
Outcast, Ann Murdock, Sept. 17.
The Rainbow Girl, Juliette Day, Sept. 17.
The Girl who Couldn't Grow Up, Margaret Fischer, Sept. 17.
Rings of Sacrifice, William Russell, Sept. 24.

The Runaway, Julia Sanderson, Sept. 24.

BUTTERFLY

Follow the Girl, Ruth Stonehouse, Aug. 6.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.
Straight Shooting, Harry Carey, Molly Malone, Aug. 27.
The Little Pirate, See Rae, Gretchen Hartman, Sept. 10.
The Spindle of Life, Nava Gerber, Ben Wilson, Sept. 17.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, July 31, Alma Hanlon.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.
VAN DYKE
Miss Deception, July 9.
Far of the Sea, Jean Sothorn, Sept. 17.

ERNOGRAPH

The Millionaire, July 23.
The Little Samaritan, Marian Swayne, Aug. 27.

HOBLEY

Eye of Envy, Crane Wilbur, Aug. 7.
Blood of His Fathers, Crane Wilbur, Sept. 10.

STATE RIGHTS AND INDEPENDENT AEROW

The Deemster, Derwent Hall, Calne.

H. J. BROCK NEW YORK

The Maxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES

The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES, INC.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witches Hour, Audrey C. Smith, Jack Sherrill.

God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George LeGuern, Pokan and Jaba Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Minister, Mitchell Lewis, Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

PARAGON FILMS

The Wain, Beware of Strangers, The Ne'er-Do-Well, The Garden of Allah.

L. J. SELENICK

SHERMAN ELLIOTT

The Crisis, The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives, Where Are My Children? 20,000 Leagues Under the Sea, People vs. John Doe, Harry Delmore, Leah Baird, Robinson Crusoe, Robert Leon and Marguerite Fischer, Hell Morning's Girl, Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hamilton, Charlotte Ives.

HILLER & WILK, INC.

The Battle of Gettysburg, The Wrath of the Gods.

SERIALS

PATHE
The Fatal Ring (10th), The Perilous Plunge, Pearl White, Marie Fox, Sept. 9.
The Seven Pearls (1st), The Sultan's Necklace, Mollie King, Creighton Hale, Leon Barry, Sept. 16.

MUTUAL
The Lost Express (2nd), The Destroyed Documents, Helen Holmes, Sept. 24.

VITAGRAPH
The Fighting Trail (1st), The Precious Ingredient, William Duncan, Carol Holloway, Sept. 10. (2), The Story of Barry, Sept. 17. (3), Will Yaqui, Joe Tell, 2.

COMMONWEALTH ON GENERAL FILM LIST Slap-Stick Comedies to Be Weekly Released After September 28

The Commonwealth Comedy Company, Inc., a comparatively new concern which turns out slapstick comedies and, strange to say, does not evade this classification, seems to have started on a pretty smooth course, for after the conclusion of its fourth one-reel release, its output has won a place on the General Film Company's program. This arrangement goes into effect Sept. 28, and calls for a succession of fifty-two weekly releases.

Joseph S. Klein is president of the Commonwealth Comedy Company, and is an active member of the New York bar. The interiors of the Commonwealth's comedies are made at the Thalhouser studio, New Rochelle. Mr. Klein has fortified himself with a strong cast "back and front" of the camera, and an outstanding feature of the output is the introduction of a stock company of pretty girls.

Under the direction of Frank P. Donovan, the comedies are of the slam-bang, up-and-at-'em nature that is dear to the risibilities of picture fans who frequent the "pop" theaters.

RAVER PICTURE READY

"The Public Defender" Promises to Be
Story of Strong Appeal

"The Public Defender," the first of a series of big special screen productions dealing with themes of vital interest and treating of problems close to the minds of the masses, announced for presentation by Harry Haver, has been completed and is now ready for the market.

Aside from the fact that "The Public Defender" is built on a basic idea of momentous interest—equal rights before the law—and that its cast contains the names of three stars, in the persons of Frank Keenan, Alma Hanlon and Robert Edison, it presents a story of genuinely strong entertainment values, according to advance reports.

START PICTURE ON TOUR

Wm. Duncan and Carol Holloway Appear at Pantages' Theater in Los Angeles

William Duncan and Carol Holloway, who played the leading roles in "The Fighting Trail," Greater Vitagraph's fifteen episode serial, started the big outdoors film novel on its way at the Pantages Theater in Los Angeles last Monday night. The serial, which is described by Pantages as one of the very best features it ever has offered, had been booked solid on the Pantages circuit, a chain of theaters covering a large part of the West. Sept. 17 was the date chosen for inaugurating its run on the circuit, and Mr. Duncan and Miss Holloway, who are working at the Hollywood studio of the Vitagraph Company on the "Wolfville" stories by Alfred Henry Lewis, agreed to appear at the Los Angeles theater on the opening night.

Mr. Duncan made a brief address, in which he told how Miss Holloway had been transformed from an Eastern girl into a Westerner in the seven months it took to make the picture.

VIVIAN MARTIN'S NEXT

Vivian Martin's next picture will be "The Trouble Buster," the scenario for which was written by Gardner Hunting from a story by Mr. Hunting and Tom Forman, the well-known actor, who has appeared in many pictures supporting Paramount stars. A cast of well-known players supports Miss Martin, including James Neill, Paul Willis, Charles West, Louise Harris, Mary Merach and Vera Lewis. The production is directed by Frank Relcher and will be an October Paramount release.

"SUBMARINE EYE" RIGHTS

E. & H. Film Distributing Company, of Atlanta, Ga., have secured the distribution rights to Williamson Brothers' sub-sea thriller, "The Submarine Eye," for the states of South Carolina, Georgia, Alabama and Tennessee. The LaBelle Amusement Company is handling this attraction for the state of Florida.

"ADVENTURER" DELAYED

The date of the release of the forthcoming Mutual-Chaplin special, "The Adventurer," has not yet been set, despite the fact that the production was expected to be ready for exhibitors by Sept. 1. The final scenes have been delayed, first by the illness of Mr. Chaplin and then by an attack of sickness which kept his leading woman, Edna Purviance, from the studio for more than two weeks.

PARALTA LEAVES TRIANGLE

The contract between Paralta and Triangle, entered into June 30 last, under which Triangle became the distributor of Paralta Plays, has been abrogated, and no Paralta production will be released through the Triangle organization.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Society Makes Plea for War Relief—
Frohman Writes Appreciation

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the Association.



The last meeting of the Council was held in the Association rooms, 908 Longacre Building, Sept. 18, 1917. The following members were present:

Francis Wilson, president; Messrs. Arliss, Christie, Churchill, De Angelis, Gillmore, Mitchell, Stevenson and Stewart.

New members elected:

George E. Byron, Leonard Craske, Edgar Atchison-Ely, Dorrit Kelton, Willette Kershaw.

We noticed a letter in one of the New York dailies last Thursday which told of a destitute writer and asked if the authors of America had any charitable organization similar to the Actors' Fund.

In this connection we would call upon stage people to anticipate the deprivations of war by preparing to help the dependents of those of our number who have gone to the front. In England a most effective institution is the "Professional Classes War Relief," and the allied arts and professions of America are taking steps to emulate its noble example.

If every actor, actress, manager and agent would pay annual dues to the Actors' Fund of America the means could be at hand to render relief to any and all theatrical families reduced to dire straits by the war. Let us awaken to our duty.

Daniel Frohman has honored us with a voluntary expression of his hearty approval of the A. E. A.'s achievements. His letter says in part:

"I have just read the September 'Equity' and I want to congratulate you upon your impressive presentation at your Chicago meeting of the actors' position—and upon what the A. E. A. has accomplished in behalf of the actor. I am not the only theatrical manager. I am sure, who is delighted at the Association's achievements. I would like to see every associate of the A. E. A. a regular member of our great professional charity, the cost being merely nominal. One of your officers should accept a place on the Board of Trustees of the Actors' Fund. If you can bring this about it will be another step in advance for effective and dignified co-operation in all that pertains to the well-being of our profession."

A certain company we have in mind recently opened with a new play on Saturday, giving two performances. Several members of the cast asked an officer of the association on what basis he thought the day would be reckoned by the management—as one-sixth or two-eighths of a week? He answered that he believed the actors would receive one-quarter of a week's salary. They did, too, despite the fact that some of them did not have contracts.

As soon as the standard contract is finally printed and in operation we propose to take up the cases of certain pretentious and conspicuous men operating companies and theaters who do not pay salaries, using the money due actors to speculate with in other ventures. This evil is becoming a fixed habit with some parties, we regret to say.

By Order of the Council.

HERE AND THERE

The Friars will give a dinner for Hugh J. Ward, theatrical manager, of Australia, Sunday evening, Sept. 30. Mr. Ward was born in America.

Julia Sanderson, to encourage knitting for the soldiers and sailors, has offered a prize of \$100 for the young women in the "Rambler Rose" company at the Empire Theater, who will knit the first complete set. Her mother, Mrs. Albert Sackett, has volunteered to instruct beginners.

Carvey Christie is playing Eddie in the Southern "Very Good Eddie" company.

A. G. Delamater has engaged Harry E. Crandell to go in advance of his production of "Believe Me, Xanthippe," in which he is starring Richard Buhler this season. The play is routed in the larger cities of the South and West in which Mr. Buhler has previously appeared in the title role of "Ben-Hur."

Dore Davidson has returned to New York, having closed his Summer jaunt over the Chautauqua Circuit, playing in "The Melting Pot."

Edward Clark, author of "De Luxe Annie," will return to the stage on the occasion of the testimonial benefit to E. E. Rice at Madison Square Garden. Mr. Clark is to play his original role of newsboy in "1492."

David Belasco has engaged Mrs. Julia Chandler as a special feature writer for his attractions. Mrs. Chandler was for seven years dramatic critic of the Washington Herald.

Harold Skinner, who was compelled a year and a half ago to go to California on account of illness, has completely recovered and, after filling engagements at the Universal and Lasky studios, he is now staging "The Natural Law" in San Francisco.

WILLIAMSON BROTHERS INCORPORATE

Film Producers Granted Charter with Capital Stock of \$300,000
—Blackton Productions Also on List

ALBANY, N. Y. (Special).—The Williamson Brothers, Inc., having its principal office in New York city, has been granted a charter by the Secretary of State. The corporation has a capital stock of \$300,000, and is formed for the purpose of conducting a motion picture business in its various branches. The directors and subscribers to the capital stock are J. Ernest Williamson and George Meakin, of Norfolk, Va., and George M. Williamson, of New York city.

The following other theatrical and motion picture enterprises filed certificates of incorporation with the state during the past week:

Blackton Productions, New York city. Theatrical and motion picture productions. Capital, \$25,000. Directors: J. Stuart Blackton, Grafton Wiggins, and John Ickes, 35 East Thirtieth Street, New York city.

Monor Film Exchange Company, New York city. Vaudeville and motion pictures. Capital, \$3,000. Directors: Morris Kline, Max Schaffer, and W. F. Schork, 48 East Fourteenth Street, New York city.

Select Comedies, Inc., New York city. A

general motion picture business. Capital, \$10,000. Directors: George Hansen, Clyde Colt, and William F. Bell, 119 West Forty-second Street, New York city.

Gabel's Theater Company, New York city. To operate theaters for theatrical, motion pictures and other attractions. Capital, \$500. Directors: Max Gabel, Jennie Goldstein, and Harry Gottl, 313 East Eighteenth Street, New York city.

Chemung Theater Company, Elmira, N. Y. To own and manage theaters and motion picture houses. Capital, \$3,900. Directors: W. R. Gantley, Reuben Cohn, and Frederick J. Meagher, Binghamton, N. Y.

Pro Patria Film Corporation, New York city. To produce and exhibit motion picture films. Capital, \$10,000. Directors: Warren A. Miller, Joseph L. Hegeman, and Robert L. Noah, 2701 Broadway, New York city.

Elk Photo Plays, New York city. General motion picture business. Capital, \$15,000. Directors: Bernard H. Mills, Barney Kerner, and Max Hirschson, 409 Rodney Street, Brooklyn, N. Y. GEORGE W. HENNING.

ORGANIZATION SEEKS PLAYS

The Players' Workshop of Chicago will open its second season in November. The managing committee is, Frederick Bruegger, director; Bertha S. Iles, associate director; J. Blanding Sloane and Charles P. Larsen, scenic artists.

The committee will be glad to consider one-act plays, pantomimes, one-act operettas, etc., by other than Chicago authors. It is planned to produce one or more works each month by residents of Chicago. Four or five plays are given each month. The temporary office address is 1815 Hyde Park Boulevard, Chicago.

SUCCEEDS FATHER AS CRITIC

Frank White, for a number of years connected with the press department of the Orpheum vaudeville circuit in New York City, has resigned his position to return to his home town, Denver. White will succeed his father as the dramatic editor of the *Denver Post*. His father, who died some time ago, is well remembered in the theatrical world as "F. W. W."

TO APPEAR IN "MISS 1917"

The cast of principals for "Miss 1917," the new production at the Century Theater, has been nearly completed. It includes Lew Fields, Mrs. Irene Castle, Bessie McCoy, Harry Kelly, Margot Kelly, Ada Weeks, Fred Nice, George White, Emma Haig, Tortola de Valencia, Ann Pennington and Savoy and Brennan.

"FURS AND FRILLS" SEEN

Arthur Hammerstein's new musical production, "Furs and Frills," had its premiere Thursday night, Sept. 20, at Parson's Theater, Hartford. It will be brought to New York after a short engagement on the road.

ASSIST WAR RELIEF

The Stage Women's War Relief announces that Virginia Hiamel has donated to be sold thirty-five barrels of potatoes which she herself planted and raised. Mrs. J. Stuart Blackton has reported to the society that the first ambulance, the funds for which are being secured by the moving picture producers and stars, is paid for. She hopes to raise further funds by a ball during the Winter.

The Professional Women's League has sent to the War Relief forty-two articles of clothing, to be distributed in Northern France. One hundred and eighty articles have been supplied by the knitting department during a period of ten days.

CLAIMS SONG "TIPPERARY"

Supreme Court Justice Goff has decided to appoint a referee having musical ability to decide an application by Miss Alice Smythe Burton Jay asking the court to determine that the chorus of "It's a Long, Long Way to Tipperary" has been pirated from the refrain of a song she wrote in 1905 and showed to Harry Williams, one of the authors of the song, alleged to be based on her composition. Miss Jay is suing Chappell & Co., Ltd., publishers of the Williams song, for \$100,000 damages. Miss Jay's application was not opposed.

MORTON PLAY IN REHEARSAL

Rehearsals have begun with "On with the Dance," a new play by Michael Morton, author of "The Yellow Ticket." The cast will include Eileen Huban, Julia Dean, William Morris, Robert Edson and Corinne Barker.

RUTH CHATTERTON'S SEASON

Ruth Chatterton will resume her season in "Come Out of the Kitchen" at Scranton, Pa., Sept. 28, and begin an extended engagement at the Hollis Street Theater, Boston, Oct. 1.

ACTRESS TO OPEN SCHOOL

Elita Proctor Otis to Instruct in Dramatic Art

Elita Proctor Otis, for years well known as a leading actress, announces the opening of a theatrical school on October 1, in her apartments at 730 Broadway. As a result of a fall two years ago, Mrs. Otis has been confined to her home and has been unable to continue her professional work. She has been of so great assistance to her friends in coaching them in their various roles, that they suggested that she take up the work professionally, and the present plans for a school are the result.

The work will be confined as far as possible to individual instruction, as Mrs. Otis does not believe that her best results can be obtained in classes. She will, however, be available as coach or director for short plays, a form of instruction with which she is thoroughly familiar. She will place special emphasis on correct enunciation and diction and other branches of the art which are too often neglected in professional circles.

Mrs. Otis will be remembered as playing the character part in Charles Frohman's production of "A Celebrated Case," and also in A. H. Woods's production of "Push and Perimeter." Her long professional training, and her ability to impart the results of her experience to others, makes her peculiarly adapted to the work of her new undertaking.

WINS POSTER CONTEST

Miss H. Fern Shook, of 163 Madison Avenue, has been awarded the \$100 prize in the theatrical poster contest which Madison Corey held in connection with his new production, "The Grass Widow." Miss Shook is a former pupil of William M. Chase and a designer of magazine covers and advertising posters. This is her first essay at a theatrical poster. Her design was selected by a committee consisting of Ily Mayer, Helen Dryden and George Mannus. It is Mr. Corey's plan to use the design for a one-sheet poster and also for a trade-mark on all the printing for "The Grass Widow."

"CHEATING CHEATERS" UPTOWN

Max Marcin's play, "Cheating Cheaters," is the attraction at the Standard Theater this week. The thrills and mystery of melodrama and the fun and sparkle of farce are combined in this play, which ran all of last season at the Eltinge Theater. The cast includes Evelyn Vaughan, Sydney Hooth, Edouard Durand, Frank Munroe, Ann Sutherland and others.

GRANT KEITH THEATER APPEAL

The Board of Appeals last week granted the application of the B. F. Keith New York Theater Company for permission to extend a theater for a distance of 100 feet into a territory restricted to the erection of residential buildings. The playhouse is to go up at the northwest corner of Valentine Avenue and Fordham Road, on a site recently sold to the Keith interests.

"DRAFTED" IS NOW THE TITLE

The title of James Montgomery's new play which H. H. France will produce has been changed from "The Blacker" to "Drafted." It will be presented here next month with a cast which includes Emmet Corrigan, William H. Thompson, Harry C. Brown, Allan Dinehart, Pauline Lord, and Lizzie Hudson Collier.

WINS WAR CROSS

Charles W. Isbell, formerly a contributor to the *Mission*, who is now a member of the American Field Ambulance Service on the Western front, has been awarded the Croix de Guerre by the French Government for bravery under fire. Mr. Isbell was a student at Dartmouth College last year.

FAY BAINTER IN "WILLOW TREE"

Fay Bainter, who created the part of the image in "The Willow Tree," at the Cohan and Harris Theater last season, will resume that role as the featured member of the original company, which is to begin its out-of-town tour at the Garrick Theater, Philadelphia, the latter part of September.

"THE LASSOO" TO CLOSE

Victor Mapes' comedy, "The Lasso," will close its engagement at the Lyceum Theater next Saturday night, and will be followed by David Belasco's production of "Tiger Rose," a melodrama dealing with the work of the Canadian Northwestern Police.

MASON SUCCEEDS EDESON

John Mason has been added to the cast of "On With the Dance," replacing Robert Edson, who has been booked in vaudeville in a playlet of Indian life.

TEARLE TO BE LEADING MAN

Conway Tearle will be Ethel Barrymore's leading man during her coming engagement at the Empire. His first role will be that of Armand in the revival of "Camille."

THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 29TH

| Theater | Play | Date of Production | Number of Performances |
|------------------|---------------------------------------|--------------------|------------------------|
| Astor | The Very Idea | Aug. 9 | 69 |
| Belasco | Polly With a Past | Sept. 6 | 28 |
| Bijou | Mary's Ankles | Aug. 6 | 35 |
| Booth | De Luxe Annie | Sept. 4 | 31 |
| Broadway | The Fall of the Romanoffs (film) | Sept. 23 | 14 |
| Casino | Love o' Mike | Aug. 27 | 41 |
| Cohan | Here Comes the Bride | Sept. 25 | 7 |
| Cohan and Harris | A Tailor-Made Man | Aug. 27 | 41 |
| Comedy | The Family Exit | Sept. 19 | 13 |
| Cort | Mother Carey's Chickens | Sept. 25 | 7 |
| Criterion | A Scrap of Paper | Sept. 17 | 16 |
| Eltinge | Business Before Pleasure | Aug. 15 | 54 |
| Empire | Rambler Rose | Sept. 10 | 24 |
| 48th Street | Over the Phone | Sept. 12 | 21 |
| 44th Street | Hitchy-Koo | June 7 | 133 |
| Fulton | Branded | Sept. 24 | 8 |
| Gaiety | The Country Cousin | Sept. 3 | 32 |
| Globe | Aladdin and His Wonderful Lamp (film) | Sept. 24 | 12 |
| Harris | Daybreak | Aug. 14 | 56 |
| Hippodrome | Cheer Up | Aug. 23 | 65 |
| Hudson | Good Night Paul | Sept. 3 | 32 |
| Knickerbocker | Hamilton | Sept. 17 | 16 |
| Liberty | Out There | Sept. 24 | 8 |
| Longacre | Leave It to Jane | Aug. 28 | 57 |
| Lyceum | The Lasso | Sept. 3 | 32 |
| Lyric | The Masquerader | Sept. 17 | 16 |
| Manhattan | Experience (rev.) | Aug. 22 | 46 |
| Maxine Elliott | Eyes of Youth | Sept. 24 | 8 |
| New Amsterdam | The Riviera Girl | Sept. 10 | 40 |
| Park | Rasputin (film) | Sept. 10 | 40 |
| Playhouse | The Man Who Came Back | Sept. 2, 1916 | 468 |
| Princess | Oh, Boy! | Feb. 20 | 256 |
| Republie | Peter Ibbetson (rev.) | Sept. 3 | 33 |
| Shubert | Maytime | Aug. 16 | 53 |
| 39th Street | Lucky O'Shea | Sept. 3 | 32 |
| Winter Garden | Pampering Show of 1917 | April 26 | 195 |

NEW YORK THEATERS

Playhouse 45th St. East of B'way.
Phone, 2628 Bryant.
Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
NOW IN ITS SECOND YEAR

The Man Who Came Back

By Jules Eckert Goodman

WINTER GARDEN B'way and 40th
Phone 2330 Circle
Evs. 8. Mats., Tues., Thurs. and Sat., 2.30.

PASSING SHOW OF 1917

SHUBERT 44th W. of B'way, Phone
1430 Bryant. Evs. 8.15.
Mats. Wed. and Sat., 2.15.

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

LYRIC Theatre, 42d St., W. of B'way.
Phone 2116 Bryant. Evs. 8.15.
Mats. Wed. and Sat., 2.15.

RICHARD WALTON TULLY Presents

GUY BATES POST

in "THE MASQUERADER"

Booth Theatre, 45th St., W. of B'way.
Phone Bryant 6100. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

Arthur Hammerstein Presents

DE LUXE ANNIE

A Psychological Play of Mystery
By Edward Clark

ASTOR Theatre, 45th St. & B'way.
Phone 287 Bryant. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

THE VERY IDEA!!

ERNEST TRUAX RICHARD BENNETT

Maxine Elliott's Thea. 30th E.
of B'way, Phone 1476 Bryant
Evs. 8.15. Matinees Wed. and Sat. 2.30

MARJORIE RAMBEAU

in EYES OF YOUTH

By MAX MARCIN and CHAS. GUERNON

39th St. Theatre, near Broadway
Phone 413 Bryant. Evs. 8.15.
Mats., Wed. and Sat., 2.15.

ALLEN DOONE

Last Week in "LUCKY O'SHEA"

Next Mon.—MARY'S ANKLE—Now at BIJOU

CASINO B'way & 30th St. Phone
3846 Greeley. Evs. 8.15.
Mats. Wed. & Sat., 2.15.

Smartest of All Musical Comedies

LOVE O' MIKE

SECOND SEASON IN NEW YORK

BIJOU Theatre, 45th St., W. of B'way.
Phone Bryant 430. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

Mary's Ankle

A Farcical Display in 2 Views
Moves Theatre
to the 39th St. Next MONDAY

THE BRAMHALL PLAY SHOP
Will Open its Season for Players, Presenting the
ART OF LIVING
Through the
ART OF PLAYING
At the

BRAMHALL PLAYHOUSE
"The House of Truth"

27th St., at Lexington Avenue, New York City
IN OCTOBER

The Student Players will have the advantage of
parting in the productions at the Bramhall Play-
house during the winter season, and in the summer
at the Bramhall Playhouse, Stamford, Conn. For
terms and particulars apply to

BUTLER DAVENPORT, Director
Davenport Ridge, Stamford, Conn.

Josephine Robinson Haywood has fully
recovered from her recent serious operation
and will shortly appear in vaudeville.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street.
Evenings, 8.15. Matinees,
Wed. and Sat. 2.15.

CHARLES FROHMAN presents

JULIA SANDERSON

JOSEPH CAWTHORN

In the New Musical Comedy

RAMBLER ROSE

Eltinge West 43d St. Evs. 8.30
Matinees Wednesday and
Saturday 2.30

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS and JULES
ECKERT GOODMAN

GEO. M. THEATRE B'way & 43d
Street. Phone Bryant 399.
Evs. at 8.15. Matinees Wed-
nesday and Saturday at 2.15.

J. FRED ZIMMERMAN presents

This Way Out

A New Comedy by

FRANK CRAVEN

Cohan & Harris B'way & 43d St.
Evs. at 8.15. Mat.
Wed. & Sat. 2.15.

Cohan & Harris Present

Funniest Comedy of Recent Years

A TAILOR-MADE MAN

a new comedy by Harry James Smith

with GRANT MITCHELL

HUDSON West 44th St. near B'way.
Evenings at 8.15. Matinees
Wed. and Sat., 2.15.

RALPH HERE offers a Farce with Music

"GOOD NIGHT PAUL"

With Frank Lailor, Elizabeth Murray, Audrey
Maple, Burrell Barabotto, Louise Kelley,
Ralph Hers.

Criterion B'way & 44th St. Evs. at
8.30. Mats., Wednesday
and Saturday at 2.30.

JAMES K. HACKETT, Lessee and Manager

A. H. WOODS PRESENTS

ROBERT HILLIARD

IN

"THE SCRAP OF PAPER"

A new melodrama in three acts by Owen Davis
and Arthur Somers Roche.

"None can afford to miss it—
all can afford to go"

"CHEER UP!"

"Greatest
Success
Ever Known"

Staged by
E. H. Bernhardt

AT THE
HIPPODROME
Matinee Every Day
Seats 6 Weeks Ahead

SPANISH DANCER ENGAGED

Totola de Valencia, a Spanish dancer,
has been engaged for the Century revue by
Messrs. Ziegfeld and Dillingham. Senorita
de Valencia is now in Spain. Her salary at
Havana where she was formerly seen is an-
nounced by the Century press agent to have
been \$3,500 a performance.

Allice Bates, who was with Henry Miller's
company in San Francisco this summer,
was recently operated upon for appendicitis
in Stearns Sanitarium, this city.

Charles Peyton has closed his engagement
with "The 13th Chair" company. He has
not decided upon his plans for the coming
season.

NEW YORK THEATERS

New Amsterdam West 42nd
St. Evs.
at 8.15.
Matinees Wednesday and Saturday at 2.15.

KLAW & ERLANGER PRESENT THEIR
NEW MUSICAL COMEDY

The Riviera Girl

Music by Emmerich Kalman. Book and Lyrics
by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and
38th Street.
Evs., 8.30.
Matinees Wednesday and Saturday at 2.30.

KLAW & ERLANGER.....Managers

George Arliss

IN A NEW PLAY

HAMILTON

Presenting Mr. Arliss as Alexander Hamilton,
First Secretary of the Treasury.

REPUBLIC West 43d St. Evenings
at 8.25. Matinees Wed.
and Sat. at 2.25.

MESSRS. SHUBERT present

JOHN BARRYMORE

CONSTANCE COLLIER

LIONEL BARRYMORE

In the Dramatic Triumph

PETER IBBETSON

John N. Raphael's Dramatisation of Du Maurier's
Novel.

BELASCO West 44th St. Evenings
at 8.30. Matinees Thurs-
day and Saturday at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton
and Guy Bolton.

GAITY Broadway and 46th Street.
Evs. 8.15. Mats. Wednes-
day and Saturday, 2.15.

Direction Klaw & Erlanger, Geo. C. Tyler

COUNTRY COUSIN

By Booth Tarkington and Julian Street.

With ALEXANDRA CARLISLE

PLAYERS ENGAGED

Jess Dandy has been engaged for an im-
portant part in "The Grass Widow," the
new musical comedy which Madison Corey
is preparing for production.

Julian Winters, last season with "Ka-
tinka" (No. 1), has been engaged as stage
manager for "Chin Chu Chow."

Peter Lang signed with William A. Brady
for the role of Captain Gallen in "The Man
Who Came Back," supporting May Nash.
Mr. Lang opened last Wednesday at the
Playhouse.

Joseph Garry has been engaged to play
the lead in "The 13th Chair."

Emanuel Reicher will appear in the lead-
ing male role in "As Others See Us," at
Stamford, Conn., this week.

Lionel Atwill has been engaged to play
opposite Grace George in the coming se-
son of her Playhouse company at that
theater.

Henry Lewis, who appeared with Anna
Heid in "Follow Me," has been engaged
for a new comedy role in the new produc-
tion at the Winter Garden.

The following members have been added to
Grace George's repertoire company:
Rockliffe Fellowes, Norah Lamson, Florence
Wollerson, Howard Kyle, Florence Edney,
Lynn Hammond and Beatrice Prentiss.

Norman Trevor and Ruth Maycliffe will
play the leading roles in Winthrop Ames'
production of "Saturday to Monday."

Edward Abeles has been added to the
cast of "On With the Dance," now in re-
hearsal.

Mary Boland and Emilie Polini have been
engaged for important roles in "Yes or No,"
the new drama by Albert Goodrich that G.
M. Anderson and L. Lawrence Weber will
present.

Eileen Wilson has been placed under
contract to Edgar MacGregor and will
be seen under his direction this season.

Sydney Jarvis has been added to the cast
of Joe Weber's new comic opera production,
"Her Regiment."

NEW SHUBERT PLAYS

Six Dramas and Three Musical Pieces
Announced for Production

Six dramas and three musical plays are
additionally announced by the Messrs. Shu-
bert for early production. Walker White-
side will be starred in "Mr. Jubilee Drax,"
a Continental drama by Horace Annesley
Vachell and Walter Hackett; George Nash
will appear in "A Man's Home," by Anne
Steele Richardson and Edmund Brees. The
four dramas which will be presented with-
out stars are "Key to Room 10," by Owen
Davis; "The Dangerous Age," by Edward
Locke; "The Riddle Woman," by Dorothy
Donnelly and Charlotte Wells, and "On
Credit," by Mrs. Ronie H. Jaffa. The new
musical offerings are "A Young Love," by
R. Bodansky and F. Thelan, with music by
Oscar Straus; "The First Wife," by El-
benshuts and Berte, and "The Lieutenant,"
by A. M. Willner and Robert Bodansky.

"CHU CHIN CHOW," OCT. 15
Premiere of Oriental Spectacle at the
Manhattan

Elliott, Comstock and Gest will produce
"Chu, Chin Chow" at the Manhattan
Opera House on Monday, Oct. 15. The
play will be a duplicate of the English pro-
duction, and rehearsals have been going on
for several weeks. The cast will include
Tyrone Power, Henry Dixey, George How-
ell, Albert Howson, Florence Reed and Kate
Condon. Owing to the magnitude of the
production the Manhattan Opera House will
be closed for a week prior to the first per-
formance of the play for dress rehearsals.
"Experience" will vacate the playhouse on
Saturday night, Oct. 6. Gustave Ferrari,
musical conductor of the London produc-
tion, will conduct for the American presen-
tation.

SOUSA'S MUSICIANS IN ORCHESTRA

Arrangements have been completed for
the engagement of twenty-seven musicians
of Sousa's Band in the Century Theater
orchestra during the presentation of "Miss
1917" at that house. Sousa's Band was
disorganized last week in Philadelphia ow-
ing to the fact that Lieut. Sousa is to
assume command of his band of 250 mu-
sicians at the Great Lakes Training Sta-
tion, near Chicago.

BIRTHS

Announcement has been made of the
birth of a daughter to Mr. and Mrs. Freder-
ic Gibbs on Aug. 16. Mrs. Gibbs was
formerly Violet Fisher, daughter of the
late Charles E. Fisher.

MARRIAGES

CRUGER—NEESBIT.—Lieutenant Frederick
Hamersley Cruger of New York, who is
now in camp at Spartanburg, S. C., and
Pina Neesbit, well known as a motion pic-
ture actress in World Film productions,
were married in Spartanburg, Sept. 17.

DEATHS

HAVILAND.—William Haviland, an Eng-
lish Shakespearean actor, who had played
in support of Sir Henry Irving and Sir
Herbert Tree, later organizing his own com-
pany, touring England and South Africa,
died on Sept. 20 at his home, 325 West
Sixty-Ninth Street, in his sixtieth year. Mr.
Haviland was the husband of Edyth Lati-
mer, who played a leading role in "The
Master" and "The Garden of Allah." He
was born in Bristol, England, and at an
early age followed a stage career. Besides
his wife, he left a son and a sister, Miss
Augusta Haviland, who is appearing in
"Oh, Boy!"

HALL.—Dorothea M. Hall (Mrs. John
Siebert), actress, died Sept. 14 at her home,
411 Hawthorne Avenue, Newark, N. J. Mrs.
Siebert was born in Lowell, Mass., July 4,
1881, and began her stage career with the
Boston Stock company when 13 years of
age, playing eccentric characters. Later
she entered the vaudeville field, where she
appeared with success in male impersona-
tions. For two and a half years she man-
aged the Thornton Theatrical Agency at
the Gaiety Theater Building until forced to
retire by the illness which ended in her
death. Mrs. Siebert was a member of the
Associated Actresses of America, White
Rats, T. M. A.'s, Actors' Church Alliance
and other societies, and was reporter on
the Player.

DAVIES.—Henry Rees Davies, an actor
who played many famous character roles
and was last seen here as the judge in
"The Lion and the Mouse," died Sept. 20
at the Actors' Fund Home on Staten
Island, in his eighty-eighth year. Mr.
Davies was born in Wales and came to this
country in 1880. He had played in support
of Otis Skinner and other stars and under
the management of David Belasco and
Henry B. Harris.

HICKY.—Sylvester M. Hickey, prop-
rietor of the Griswold Theater, Troy, N. Y.,
and at one time a leading theatrical man-
ager, died Sept. 16 in the Paul Kimball
Hospital in Lakewood, N. J., following a
long illness. Mr. Hickey, who was sixty-
nine years old, at one time was the man-
ager of Mary Anderson, "Buffalo Bill" and
other celebrities. He managed several the-
aters in New York city and was a member
of numerous theatrical organizations.

NEWS OF STOCK PLAYS AND PLAYERS

NEW LEAD IN LAWRENCE

Leo Kennedy Makes His First Appearance with the Emerson Players in "Rolling Stones"

LAWRENCE, MASS. (Special).—"The funniest play that has been seen at the Colonial in many a day" was the candid expression of all who witnessed the production of "Rolling Stones," offered for the fourth week of the season, of the Emerson Players, at the Colonial, for the entire week, Sept. 17. Credit is due to the director, Bernard Steele, for the successful production.

Leo Kennedy, the new leading man, who replaced George B. Leffingwell, made his first appearance with the Emerson Players, and scored heavily in his finished portrayal of the part of Buck Ryder. Mr. Kennedy is of the physique most admired in leading men. He stands six feet, and is a sturdy, robust specimen of physical manhood. He has an excellent stage presence, and is gifted with a voice of exceptional clarity.

Joseph Crehan, as Dave Fulton, gave a fine performance, and scored the biggest hit of the week, as was testified to by the continuous outbursts of applause and peals of laughter which followed repeatedly after his lines. This was Mr. Crehan's first opportunity to show his real ability, and he certainly made good. Dorothy Dickinson was cast as Anna Anderson, a small part for a lead, but by superb acting made the best of the part and got out of it all that could be gotten out.

Lawrence Brooke, as Jericho W. Braden, and Georgette Marcel, as Norma Noggs, portrayed their roles very creditably. Franklin Munnell, as Pulson Rice; Richard Barry, as Denison; George Wetherald, as Strawbridge; Bernard Steele, as the policeman; Thomas Whyte, as Mr. Brannigan, and Maud Blair, as Mrs. Brannigan,

completed the cast, and performed their roles with much satisfaction. "Which One Shall I Marry?" week 24; "A House of Glass," Oct. 7; "The Man Who Owns Broadway," Oct. 8. The musical numbers of "The Man Who Owns Broadway" will be under the supervision of Thomas Whyte, the character man. Mr. Whyte was associated, as director, with Cohan and Harris in the production of "The Man Who Owns Broadway" when Raymond Hitchcock used it for a starring vehicle. More than passing interest is being manifested, because Mr. Whyte is busily engaged in getting together a large local chorus.

The management of the Colonial Theater and Opera House have started a controversy between themselves that bids fair to assume larger proportions, and very likely precipitate a miniature theatrical war here. Mr. Oldfield, manager of the Opera House, is armed with a number of letters from the various booking and producing firms whose plays are involved in the controversy, guaranteeing to him that his interests will be protected, as well as their own rights in this territory, as far as first productions of successful plays are concerned, and that legal steps will be taken to enjoin the Emerson Players from producing or attempting to produce any of their plays that are not available for stock. Mr. Oldfield has letters from Klav and Erlanger and the Shuberts sustaining him in the stand he is taking, and also a letter from Charles Tenny, who supplies attractions for the Opera House, and one from the Selwyn offices which likewise sustains him (Oldfield).

W. A. O'REILLY.

MAE DESMOND PLAYERS, ELMIRA

ELMIRA, N. Y. (Special).—"Which One Shall I Marry?" as presented by the Mae Desmond Players at the Mozart Theater, 17-22, was a distinct stock achievement; capacity business. Miss Desmond gave a strong portrayal of Agnes Moran, playing the unusual role beautifully and charmingly; Frank Fleider was seen in his best part of the season as Jack Hart and won a distinct success; Millie Freeman supplied much wholesome fun as Mrs. Moran and pleased; John J. Farrell was good as Good Advice and Sumner Nichols ably portrayed Poverty; James Dillon contributed much to the success of the production as John Bland; Dudley Clements was a splendid Mike Moran and Harry La Cour did well as Harlow Bland; Lillian Bunn was seen to advantage as Kitty Moran and Eleanor Miller and Bernice Callahan rounded out a cast of exceptional merit. The scenery was unusually attractive and the electrical effects pleasing. "House of Glass," 24-29. J. MAXWELL BARNES.

"ISHMAEL" IN THIRD AVENUE

Third Avenue Family Theater: The stock company which successfully inaugurated its season at the Third Avenue last week is appearing in Marie Doran's great play, "Ishmael," the current week. Ishmael Worth is a typical young American, struggling from the depths. He was born in Virginia, in poverty and obscurity, and while his rise is set in dramatic situations, the story remains natural and probable. It is generally supposed that the author founded her story upon the life of one of our greatest American statesmen—Lincoln. The stock company fits into this play admirably, which means a delightful performance, with an effective production throughout. Usual matinees on Monday, Wednesday and Saturday.

STOCK FOR DAYTON, OHIO

Miller Ball Company Opens Season at Herald Square Theater

Herald Square Theater (Frank Howkins, Mgr.): The Miller Ball Stock company opened their season at the above theater, Monday, Sept. 17, with that clever comedy, "Over Night." This company has had a successful season at Wheeling, W. Va., and the Miller Ball company, considering the splendid cast, should have a long season here. The cast is as follows: J. Bernard Hurl, leading man; Jack Ball, character comedian; Samuel Miller, character; Hal Mordant, heavies; Eddie Menlove, comedian; Harry Stegman, general business; Miss Florence Lewin, leading woman; Miss Eva Sergeant, heavies; Marie Harcourt, character; Margaret Ryan, ingenue; Myra Collins, general business. That capable manager, Frank Howkins, is looking after the business end, and some of the shows coming are "Sinners," "Rolling Stones," "Mother" and "Mile-a-Minute-Kendall." ALFRED H. WALTON.

THIRD WEEK OF STOCK

Wilkes Players Present "The Commanding Officer" in Salt Lake City

SALT LAKE CITY (Special).—The Wilkes Players of Salt Lake City are presenting for their third week "The Commanding Officer," which was greeted by a large, appreciative audience. Ralph Coadger made a good impression in the juvenile lead. Ernest Van Pelt was well liked as Col. Archer. Nana Bryant was very good in the feminine lead. Anson T. McNulty was presented in a different role than he has heretofore portrayed, that of a heavy. As Lieut. Waring he was all that could be desired. The balance of the cast included Frederick Moore, Claire Sinclair, Cliff Thompson, Mae Thorpe, Ethel Tucker, Huron L. Blyden, Billy Jensen, Frank Bonner and others. Director Blyden gave an excellent production of the play. Next week, "He Comes up Smiling." ANCYN T. MCNULTY.

BROOKLYN'S BIG STOCKS

BROOKLYN, N. Y. (Special).—Fifth Avenue Stock Company Theater: "The Lion and the Mouse" was the attraction at this house week of Sept. 17 and the usual large audiences were very much in evidence and witnessed a finished performance of this old favorite. Mae Melvin's portrayal of the role of Shirley Rossmore was charming and Mr. McWatters as John Burdett Ryde was likewise beyond criticism. The work of Mr. Abbey and Mr. Bosworth must not be forgotten as these popular players are always a delight to the patrons. Week of Sept. 24, "Raffles."

Crowded houses marked the presentation of "On Trial" by Cecil Spooner and her capable company of players at the Grand Opera House, both Miss Spooner and Mr. Lorens thrilling the large audiences with their acting of this famous piece. Mr. Solly, the manager, is to be congratulated, also, upon the splendid success of this undertaking. Others in the cast were: Ethel Downie, who made a hit as Lorens's daughter; Joe Kennedy, Norman Houston, Helen Tilden, Frederic Clayton, J. Rosy Clements, Charlotte Wade Daniel, Charles Dafford, Elsie Graham, Jack Conway, Robt. A. Bennett, Clyde Armstrong, Douglas R. Dumbrell, Robt. Crawford, The Hoffman, Geo. Kelly and Warren F. Hill. Week of Sept. 24, "Little Peggy O'Moore." JOSEPH R. GARLAND.

"KICK IN" IN JERSEY CITY

JERSEY CITY (Special).—"Kick In" was presented by Jay Packard's stock company at the Academy of Music week of Sept. 17-22 to steadily increasing business. It is an excellent company and all are becoming favorites with the patrons. Hazel Corinne scores as Molly Hewes and does clever acting, as it is an underworld character; Dan Malloy as Chick, is very good; James Marr as the merciless Detective Fogarty, is fine; David Walters is pleasing as the commissioner; Beanie Sheldon is at home as Dolly; Edward McMillan does a nice bit of acting as Jack; Mildred Davenport is all to the good as the retired shoplifter; Amelia Meyers as Mrs. Halloran, Stuart Beebe, as old Tom Carolyn, friend of Myrtle, and Claude Miller as Charley, fill out a well balanced cast. The scenic surroundings are of the best. "Queen of the White Slaves," week of Sept. 24-29. WALTER C. SMITH.

ONLY STOCK IN ST. JOSEPH

St. Joseph, Mo. (Special).—"The Hair to the Hoor," as presented by the Dubinsky Bros. stock company, at the Tootie Theater, Sept. 9-15, made a decided hit and drew crowded business. Ed Dubinsky was forceful and convincing as Joe Lacy, and Frances Valley and Emma May were excellent as Kate Brandon and the mother-in-law, respectively. Roy E. Hillard deserves special mention for his fine character work as Dave Lacy. The other parts were most acceptably filled and the stage settings were unusually good. "Poor Butterfly" followed, week 16-22. JOHN A. DUNCAN, JR.

"BONNIE" OF DIXIE

Played at the Adams, Detroit, by the Vaughan Glaser Company

DETROIT, MICH. (Special).—Adams: For week of Sept. 16—the second week of their engagement—the Vaughan Glaser Players offered "Bonnie," a charming story of the South, by Maryene Thompson. Fay Courtney had the role of Bonnie and made her the sweet, lovable and capable girl she is supposed to be. Mr. Glaser played Dearest, and did some splendid work, being on the stage for nearly two acts without speaking. The rest of the company lend able support, especially Miss La Verne, who gives a delightful impersonation of a negro mammy. The story is a simple one. Bonnie, the head of a decadent Southern homestead, is engaged to Alvin Collins, a selfish, mercenary Northerner. Just before Collins comes to take Bonnie to California, William McQueen is slightly injured in an accident and brought to Bonnie's home. He falls in love, and feigning loss of memory and speech, answers only to the name of Dearest. Bonnie is finally made to see Collins's real character, and Dearest recovers both memory and speech in time to bring the play to a happy conclusion. "A Full House," week 17. C. NINA FRITH.

HYPERIONS ON THE CREST

NEW HAVEN, CONN. (Special).—The Hyperion Players, week Sept. 17, played to capacity houses in "The Heart of Wexona," Honor divided between De Forrest Dawley and Russell Fillmore. Mr. Dawley as Quannah did a splendid and convincing characterization. Mr. Fillmore as Tony did a wonderful piece of acting; Jane Morgan was a pathetic and winsome Wexona. Alfred Swenson as Hardin deserves mention among the real successes of the week. Mr. Swenson is fast becoming popular here. Others in the cast were Louise Farnum, Morris Burr, Arthur Griffin, Elsie Sothorn, Charles Andre, George McEntee, and Jerry Broderick. "Never Say Die," Sept. 24. The Hyperion management has inaugurated a series of receptions to be held on the stage after a matinee to enable the public to meet the players personally. These are very popular. Last week Miss Morgan introduced Mr. Swenson. This week Miss Farnum and Mr. Dawley will be introduced. Refreshments are served. HELEN MARY.

"THE NEST EGG" AT ST. PAUL

ST. PAUL, MINN. (Special).—Sydney Grundy's "Arabian Nights," played under the title, "The Circus Girl," was the Shubert stock bill, Sept. 2-8, and was followed by "The Nest Egg." Zella Sears's former vehicle in which Dorritt Kelton scored a great hit. There was an extremely enthusiastic S. H. G. audience present to welcome the return of Isabel Randolph, who became a wonderful favorite during the past winter. The play that brought Miss Randolph back to St. Paul audiences was Willard Mack's "Broadway and Buttermilk," which also served to introduce the new leading man, Richard La Salle, 16-22. "The Mark of the Beast," 23-29. JOSEPH J. PYSTER.



THE NORTHAMPTON PLAYERS
(Academy of Music, Northampton, Mass.)

Bottom row: Betty Dainty (ingenue), Blanche Frederick (character), Aline McDermott (lead), Helen Dale (general business), Mariette Sherwood (extra).
Second row: Jack Amory (comedian), Frank Morgan (lead), Corbett Morris (juvenile), Frank Dawson (stage manager).

Top row: Maurice Worcester (general business), Eugene Powers (characters), L'Estrange Millman (second).

"OUR LITTLE WIFE" IN DES MOINES

DES MOINES, IA. (Special).—The Princess Players gave a splendid presentation of "Our Little Wife," week of Sept. 16. Grace Young, as Dodo Warren, has the leading feminine role and gives a very fine impersonation. Alice Clements, as Angie, is most excellent in a smaller role, and also Selmer Jackson, as Herbert Warren, is as usual, splendid. Van B. Murrell, as Bobo Brown, has his first important role of the season. Mr. Murrell surprised most every one by the splendid manner in which he carried this role.

Arthur Young, as Doctor Elliott, Agnes Everett, as Mrs. Elliott, Philip Sheffield, as a French chef, one of those roles he does to perfection, Arthur Delord, as a poet, Sumner Gard, as an English butler, and Leo Lindnord, as Haywood, a divorce lawyer, were most adequate in their parts. "Elevating a Husband," week of Sept. 23. KAHN.

SHERMAN KELLY IN BARABOO

BARABOO, WIS. (Special).—The Sherman Kelly Stock company arrived here today to open their six nights' engagement. The company played Grand Rapids, Wis., last week, and Mr. Kelly claims a record for any stock company in that city, playing nine performances, and eight of them were played to standing room only. There is a large advance sale for the entire week here, and no doubt he will break all records for business in this city. Mr. Kelly carries eighteen people, a carload of scenery and his own orchestra.

"FIXING SISTER" IN OMAHA

OMAHA, NEB. (Special).—Brandels: For four days, Sept. 11-14 only, the Brandels Theater Players presented William Hodge's successful comedy, "Fixing Sister." Harry Minburn very ably presented the comedy role of John Otis, Dorothy Shoemaker gave a very sweet presentation of Abbey Sexton, William A. Mortimer as Judge Willard received many a hand-clap for his clever acting. Others in the cast who were well received were Mary Hill as Mrs. Ellsworth, Helen Joy as Lady Walton, Jack Marvin as Lord Haggart and Walter Dickinson as Irving.

Week 16: "His Majesty Bunker Bean." The Brandels Players are to play at the Oliver Theater, Lincoln, Neb., 23-Oct. 3.

Week 22: Selwyn and Company present "Fair and Warmer." Boyd, 16-19: Ed. W. Rowland and Lorin J. Howard offer "A Daughter of the Sun," a Hawaiian play. "FRAN."

HALIFAX PLAYERS HAPPY

HALIFAX, N. S. (Special).—The Academy Players made a great success in "Rolling Stones," week Sept. 18, with Houston Richards scoring heavily in the principal comedy role. Rebecca of Sunnyside Farm was given an elaborate scenic production Sept. 17. Irene Summerly made a distinct success in the title role. It was a striking tribute to her versatility, as when last here her most notable performance was in "Madame X." The splendid stage production was under the direction of R. G. Edwards. JAMES W. POWERS.

EDWARD BUTLER

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"SHIRLEY KAYE" IN SOMERVILLE

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, Mgr.) Shirley Kaye's last season vehicle, "Shirley Kaye," the offering by the Somerville Theater Players, Sept. 15, will never be a howling stock success. Neither will it "blow" for it just escapes that. There are moments that interest, but these are offset with long, talky speeches that take much from the attractiveness of the whole. Before two large sized audiences Monday the company appeared to advantage. Adelyn Bushnell in the title role had no chance for anything except to look charming and wear pretty frocks, which she did, much to the delight of the feminine part of the audience. Arthur Howard as John Rowson with little to do did it well, while John Klein, the character man, who makes his initial bow to Somerville audiences this week, created no end of favorable comments through his excellent work as Magen. Mr. Klein made good from the start. Others in the cast were Brandon Evans, Grace Fox, Ruth Fielding, John Dugan, John Taylor, Eleanor Brownell and Elbert Benson. Director Ritchie has indeed artistic methods and has arranged a beautiful production. Current week the underline is announced as "The Man Who Stayed at Home."

X. Y. Z.

Sarah Truax, a favorite wherever she plays, was warmly welcomed in Pittsburgh, where she is billed for a two weeks' stay in the "Garden of Allah" at the Duquesne.

STEIN'S
HAKE-UP
NEW YORK

NORTHAMPTON'S NEW FORCE

Girl Ushers from Social Clubs, and New People in Burke's
Cast of Famous Players

NORTHAMPTON, MASS. (Special).—Academy (Melville Burke, director). Girl ushers is one of the innovations that Melville Burke has made at the musical theater and the young women made their first appearance in this capacity at the Lyman Howe pictures, which made their annual visit here Sept. 21, 22 with matinee. Eibel March is head usher and her assistants are largely from several of the social clubs here of young business women. The change promises to take well with the public. Lucy Conant, of Boston, has designed the scenery for the opening play of the Northampton Players, Cyril Harcourt's "A Pair of Silk Stockings."

The list of plays suggested by Mr. Burke for the season has attracted favorable and widespread attention. The Springfield Republican's dramatic critic in a prominent editorial on this season's prospect at the theater says: "Even maintaining all that earnest skepticism that befits the present day critic of the drama, we are bound to suspect that the coming season at the municipal theater, Northampton, is probably going to be the most artistically interesting feature of the dramatic life of Western Massachusetts during this coming winter. It is evident, in spite of the fact that very little has been said about it, that Melville Burke, the new resident director, intends to put something across in the shape of 'up-lift' and 'deep stuff.' However, he seems to be going about it in a most discreet fashion and is not going to frighten any section of the public off by any 'highbrow' bogies. The tentative list (of plays) that the management has issued to the public is the most encouraging thing we have seen for many a long day, if it really represents the sort of repertoire that the directors wish to set before the public and which they consider practicable with their resources. The list includes a number of such old American

favorites as 'Shenandoah,' and such typical recent Broadway successes as Cohan's 'Hit-the-Trail-Holiday,' and takes in some of the best of the modern intellectual dramas such as Shaw's 'Fanny's First Play,' and runs the whole gamut from the most popular of the farces of twenty years ago to Euripides' 'Trojan Women.' Several of Ibsen's plays are on the list, and also a couple of Shakespearean comedies. One of the plays of the great Spanish dramatist, Schegheray, is offered, and John Masefield's beautiful poetic drama, 'Nan.' Sardou and the Irish dramatists such as Synge, to say nothing of Lord Dunsany, Galsworthy, Barrie, Suro, Pinero, Henry Arthur Jones, Deland, Burnett, Booth Tarkington and Wilde all find a possible place in Melville Burke's dramatic scheme of things.

"The Smith College girls will probably find nearly as much sport in picking out the dramas they want to see done as they will get out of going to the shows. It is indeed a list which would give pleasure to the most serious student of the drama as well as the plain 'popular' show fan. If only this scheme of Mr. Burke's helps to make the average person define his position with regard to the theater a big step forward will undoubtedly have been made." (This with regard to asking the public to signify their choice of plays on the list).

While there are many changes this season in the personnel at the Academy, Mrs. Myra Torrey, who has been in the box-office since before the institution of the resident company, and who is known to all the graduates from the five companies past, as well as to many of the travelling managers, remains. Helen Edwards has been appointed her assistant. Mildred Southwick has joined the Northampton Players in place of Margaret Vale, President Wilson's niece, who has been detained by illness from yet joining the company. MARY BREWSTER.

MODERN PLAYERS IN MINNEAPOLIS

Revelations in the Production of "Romance" by the Niggemeyer Organization—An Unusual Success

MINNEAPOLIS, MINN. (Special).—An extraordinary production was recorded at the Shubert week of Sept. 10-15, demonstrating beyond doubt that the Modern Players, the stock company recently assembled in Minneapolis under the management of C. A. Niggemeyer, is a stellar organization. To everyone who witnessed the opening bill, "Just a Woman," it was evident that the Modern Players were an unusually well-balanced and efficient group of artists, and this conclusion was substantiated in their work in "Romance," the offering for the week of Sept. 16.

Marjorie Foster, with a delightful for-

sign accent, played the leading part of Mme. Cavallini with exquisite charm, rising to splendid heights, and never disengaging herself from the character of the Italian opera singer. Miss Foster's acting—revelation in stock—was a distinct personal triumph. Albert McGovern, to whom fell the less interesting role of Thomas Armstrong, the rector of St. Giles, adapted himself admirably to the part. Special mention should also be made of Eugene Frasier's dignified characterization of Cornelius Van Tuyl. The cast for "Romance" was a large one and each and every member contributed able work to make the entire production thoroughly satisfying. Minneapolis critics were unanimous in their praise of "Romance."

Mention, too, should be made of the Shubert orchestra, an artistic contribution to the week's success. Manager Niggemeyer is a firm believer that his patrons are entitled to good music, and with this end in view has engaged as musical director for the Shubert orchestra, Joseph Salnton, under whose direction the Minneapolis Municipal Band outdoor concerts for several Summers past have proven such a success. Mr. Salnton has under him in his orchestra ten capable, selected musicians and it is his purpose to feature each of the players as a soloist, and a program of classical and popular numbers will be arranged for each week. CAROLINE BEEDE.

"OUR WIVES" IN PATERSON

PATERSON, N. J. (Special).—The Empire Stock company continues to do a good business at the Empire with good productions of late Broadway successes. Last week "Rolling Stones" was the offering, which proved to be attractive. Both Forrest Orr and Ruth Le Clair in the leading roles did excellent work, in fact the entire company appeared to very good advantage. Week of Sept. 24-29, "Our Wives."

At the Orpheum, the Roseland Girls held forth, week of Sept. 17-24, and pleased good houses. Vaudeville and pictures continue to draw well at the Majestic. The Regent, Garden and United States picture houses are all doing a fine business with late release photo plays.

Warren Yates, late musical director of the Regent, has joined the military forces at Camp Dix, Wrightstown, N. J. There is some talk of his organizing a military band at that point, which should be a complete success, as he is a very capable leader. J. C. BUSH.

"ROMANCE" IN SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at the Wilkes gave a very acceptable presentation of "Romance," Sept. 9-15, before houses ranging from medium to capacity. Grace Huff in the role of Mme. Margherita Cavallini interpreted the part with skill and cleverness and won favor. Ivan Miller as leading man showed his ability to good advantage. In the cast were Fanchon Everhart, Cornelia Glass, Jean Maillory, Jane Darwell, Henry Hall, George Barnes and others, who gave efficient support. Same company in "Widow by Proxy," 16-22. BENJAMIN F. MESSERBY.



PAULINE MACLEAN.

Pauline MacLean, leading woman of the Pauline MacLean Stock company, playing an engagement in Jamestown, N. Y., after being graduated from a private school in Cincinnati joined the Little Theater Company in that city, playing in Ibsen, Brieux and other productions. Later she played several seasons of stock in Toledo, Buffalo, Detroit and Cleveland with Vaughn Glaser. She also toured with Mr. Glaser in "The Other Wife," and last season was featured in "Little Peggy O'Moore" over the International time. Miss MacLean's company is under the management of W. W. Richards, and the plays, all late releases, are produced by Ed. Clarke Lilley, leading man.

"CINDERELLA MAN" AT LOWELL

LOWELL, MASS. (Special).—"The Cinderella Man," a fantasy in four acts by Edward Childs Carpenter, recently released for stock purposes, is the third offering of the Emerson Players, and in stamping it one of the daintiest offerings that this company has ever presented, is stating a fact unquestioned by the theater patrons. Kendall Weston in staging his play has given it the very best in him. Roy Walling as Anthony Quintard shows dramatic talent and force, and made a real hit in the part; Winifred Wellington in the role of Marjorie gave natural charm and sweetness; she has made a genuine hit with Lowell theatergoers and bids fair to be the most popular leading lady that stock company has yet presented in this city; Jerome Kennedy is splendid in the role of Jerry Primrose, the broken down butler, and J. Ella Kirkham as Romney Evans makes a likable character; Emma De Weale as the Great-She-Bear gets a great deal out of a minor character. "Our Wives" is the next attraction. G. W. CHESTER.

"OLD HOMESTEAD," JAMESTOWN

JAMESTOWN, N. Y. (Special).—"The Old Homestead," by the Pauline MacLean Stock (Samuels Opera House), week Sept. 17, served to sustain the company's previous record for high class productions. Ed. Clarke Lilley as Happy Jack gave a fine performance; Earnest East as Joshua Whitcomb added to his already established popularity; Miss MacLean as Annie Hopkins was as charming as ever; Miss MacLean is so absolutely sincere in her work that she is delightful in any role; Robert McKinley was very clever as Cy Prime; James E. Dunsell, well adapted to his part, did fine work, as did also Geo. Ormsbee; Ronald Rosebraugh, Jack Burke, Lucy Neal, Nea Forbes, Josephine Bond, Jane Lewis and the remainder of the large cast gained well deserved praise. A fine double quartet and adequate stage settings added to the success of the play. Capacity business continues and the company's engagement here has been extended indefinitely. "Tess of the Storm Country," week 23. A. L. LANGFORD.

"POT AND PERL," BROCKTON

BROCKTON, MASS. (Special).—"The Pot and Perl," by the Brockton Players, week of Sept. 17-22, gave a fine production to full houses. Bob McClung as Abe Potash, was excellent in dialect; Charles C. Wilson as Mawruss Perlmutter, made the junior partner a favorite character. Walter H. Redell as Marks Pasinsky, and Warren O'Hara as Henry Steuerman, provided some good comedy work; Enid May Jackson as Ruth Goldman, gave a pleasing portrayal; Jane Stewart as Mrs. Potash, and Mildred Florence as Irma Potash looked and acted the roles finely. William Macaulay, William H. Dimock, John Lorraine, Sadie Galoupe, Lena Rivers, June Mitchell, Anna Miller, and Margaret Thomas provided good support. The stage settings, under the direction of William H. Dimock, left nothing to be desired. "The Silent Witness," week of Sept. 23. W. S. PRATT.

Indications point strong for a stock company in Fall River, Mass., this Fall, as five different stock managers are trying to secure the Savoy Theater.

WINTHROP AMES AT ATLANTIC CITY

He Brings Out Hurlbut's Comedy, "Saturday to Monday," Not as a Premiere, but It Is "Just as Good"

ATLANTIC CITY, N. J. (Special).—William Hurlbut's newest four-act comedy, "Saturday to Monday," which was produced at the Apollo Theater, Sept. 18, by Winthrop Ames, is a whimsical, facetious, pleasant play, rich in well turned repartee, and with dialogue which sparkled and effervesced like champagne. In fact the first act, with its superabundance of bon mots, is worthy of an Oscar Wilde. And best of all there is in the play a dash of novelty, a sprinkling of originality, and some extremely cleverly contrived situations, together with four really clever character delineations. The play is ingeniously ingenious, or ingeniously ingenious, whichever you prefer. At times it takes on the lithesome air of "Good Gracious Annabelle"; and at others there is a suggestion, in treatment, of "A Successful Calamity," neither of which it resembles in plot germ.

"Saturday to Monday" was suggested to Mr. Hurlbut by the story of Jesse Leach Hurlbut, which appeared several months ago in the *Saturday Evening Post*. The play concerns a very masculine man—with a sense of humor—and a very feminine woman—with a sense of the bizarre—who sign a marriage contract to live together as husband and wife for three days of each week-end. For the balance of the week they are free to do as they please without question from either. Of course to bring forth complications another woman needs must be brought into the story. And so the playwright has contrived it by the entrance of the other woman, who has risen to a dare by still another man to visit this other man in his flat, at night. And when the time comes for this other woman to make her escape from her escapade, without the janitor of the apartment house being any the wiser, the "Saturday to Monday" husband is the one to help a friend in need.

Then—there is always a then in the drama—the "Saturday to Monday" wife returns, finds this woman in the flat, and even though her husband has gone to his office, she suspects the worst. But as sauce for the goose, of which the wife thinks her husband has partaken, a compromising is devised by the wife. In the next act, wherein a young, naive and very ridiculous play, wherein is made the butt of the wife's foolishness for the delectation of the husband who has been lured there by a pseudo anonymous telegram. However, the "Saturday to Monday" husband brings his keen sense of humor to bear—and well there you have the play; a comedy which is delightful in its own as well as Mr. Hurlbut's way.

The first, second and fourth acts are comedy of the purest ray. The third act is farce, and it is farce very well done, with the exception of the close of the act, when the author stoops to burlesque. However, in this act the author has made the very obvious mistake of attempting to make a quick transition from farce back to comedy, and it failed to register, as has always been the case with dramatic writing. The most conspicuous error of the play is the unattached episode of the other girl in the "Saturday to Monday" husband's room, who is the cause of the rift in the lute of week-end connubiality. All of the other characters are dextrously woven into the warp and woof of the play's fabric for either plot or atmosphere. This one strand should be tucked deftly out of sight.

Norman Trevor, as Foxcroft Grey, the Saturday to Monday husband gave a capital performance; Cecil Yapp, last seen here in "Daybreak," was splendid as the ridiculous play-wright, in the farce scenes of the third act. Ruth Maycliffe, barring an evident attempt to formulate the vocal characteristics of Laura Hope Crews, was charmingly naive as the Saturday to Monday wife; Mrs. Teresa Maxwell-Chamber added a touch of smart set bonhomie to the role of Mrs. Brecoll, mother of the Saturday to Monday bride, while Charles F. McCarthy,

as the Irish janitor of the apartment house, could not have been improved upon. Eva Le Gallienne, last seen here in "Mr. Lazarus," was satisfactory as the other woman, appearing only in the second act. Others in the cast were: Eleanor Hutchinson, Constance Binney, Saxon Kling, Marie Haynes and Elizabeth Brown.

Mr. Ames, who produced the play, with the assistance of Henry Travers, has given the four acts three attractive and tasteful settings: Drawing Room of Mrs. Brecoll's Country Home; Foxcroft Grey's home; Arthur Barnard's Bungalow. The first and last acts are played in the same setting.

Good Money All the Season

After the conclusion of the engagement of William Hurlbut's new comedy "Saturday to Monday," which was for three days, the Apollo Theater housed the Darford Producing company's production of Julian Eltinge's successful comedy, "The Fascinating Widow," in which Hal Russell is the star, Julia Clifford and Mabelle Colburn are Mr. Russell's support.

Monday, Sept. 24, Jack Norworth and Walter Shannon presented a new musical revue entitled "Odds and Ends of 1917," in which Mr. Norworth is assisted by Harry Watson, Lillian Lorraine. After a week's tryout here the revue will go into the new Norworth Theater on West 44th Street, New York City.

The Dancing Masters of the resort held their fifth annual ball at the Million Dollar Pier, Sept. 19. The features were Earl Miller in solo dancing, MacCarton and Marrone and the Versatile Sextette from the Cafe Martinique.

Sunday night, Sept. 16, Ktore Martini and his symphony orchestra played the final Musical Festival at the Steel Pier. The assisting soloists were Vera Curtis, soprano, and Earl Marshall, tenor. The instrumental soloists were A. Ferrara, violin, A. Novelli, flute, A. Liuzzi, cello and F. Cortese, harp. Martini was presented with a huge floral offering, the men of the orchestra stood and cheered while the presentation was being made. If time can be produced the famous Italian orchestra director will make a tour of the resort.

Vessella's Italian Band will close the Steel Pier Oct. 28. The Murphy Minstrels, now playing the nineteenth season on the Pier, will close their season Sept. 30. At the conclusion of his engagement in this city Orest Vessella will begin rehearsals for his new three act opera, "Fluette," the original story of which Vessella is the author. William Le Baron, author of "The Very Idea," made the first adaptation of the story. Vessella purchased his interest. Then William Beers did some work on the book. Last reports are to the effect that a Philadelphia society woman, Mrs. H. C. Gaxman, will try her hand at the libretto.

Business in the resort has been of the exceptional variety. Not only have the thousands of Chamber of Commerce members helped to swell the crowds, but there are many other visitors in the resort. Last week's business at the Apollo with A. H. Woods production of "The Scrap of Paper" was exceptional for this time of year. In fact Mr. Woods maintained that he has never had a production which played so much money at this time of year. The receipts were dropped below \$1,000 on any one night performance. The opening of the William Hurlbut's new play "Saturday to Monday" was also an exceptional in receipts.

Roger McKenna, a former Atlantic City Life Guard, is now with Joe Weber's production of "Helen," McKenna, who has a splendid record as a life saver, has a splendid baritone voice. He will take Frank Dark's role in the Blossom-Herbert opera.

The Steeplechase Pier will remain open until Sept. 30. Bell's Hawaiians are the features of the Pier.

LOUIS CLINE.

"SEVEN DAYS' LEAVE"

Daniel Frohman's Play, First Time in America, Will Be Given Oct. 2

BOSTON (Special).—This is the final week of photoplays at the Majestic, with "The Conqueror" picturing the exploits of General Sam Houston in Texas, as the attraction. Next week the theater will return to the drama of the spoken word, as on Tuesday, Oct. 2, "Seven Days' Leave," melodrama from London, will be acted here for the first time in America.

This is also the final week of "Good Gracious Annabelle" at the Park Square and of Robert Mantell in Shakespearean plays at the Shubert. "Old Lady B" at the Plymouth with Emma Dunn is one of the best liked plays of the season.

Several of the theatrical shows in Boston are on for long runs. The "Kriegel Polles" is packing the Colonial to the doors every night, with many soldiers and sailors in its audience. "The Man Who Stayed at Home" at the Copley, has proved so popular that it will probably stay till the snow flies. "Oh Boy" will remain at the Wilbur till Oct. 6 and move to the Plymouth for an indefinite run. It has caught the fancy of Boston playgoers like its predecessor, "Very Good Eddie." "Turn to the Right" is another of the long-run plays that Boston will see for several weeks to come.

The Frank B. Jones Dramatic company give two new copyrighted one-act plays at Huntington Chambers Hall Sept. 28. One is called "Palmetry," the other, "The Actor's."

D. CLAPP.

ALLEN TOWN-BETHLEHEM

ALLEN TOWN-BETHLEHEM, PA. (Special).—Crowded houses at the Lyric have been the rule all season. "Stop, Look and Listen" and "The Beauty Shop" were the attractions last week, with the second company of "Have a Heart" the entire current week. Current week, "Good Gracious, Annabelle," with Isabel Lowe in the lead; Hal Russell in "The Fascinating Widow," and "The Thirteenth Chair." Grand (Bethlehem): "The Only Girl" to good business. Bringing Up Father" followed. Business at this house has shown a decided increase this season and a prosperous year is promised.

FOSS I. SHOTWELL.

LOUISVILLE

LOUISVILLE, KY. (Special).—David Wardfield presented "The Music Master" at Macaulay's Theater Sept. 17-19 to the capacity of the house. The Bluebird photoplay, "A Stormy Knight," featuring Franklin Farnum and Brownie Vernon finished the week. "Twin Beds," Sept. 24. At the Gayety, week Sept. 16, was presented the problem play, "Her Unborn Child," "Safety First," week of Sept. 23. At Keith's the summer vaudeville season was continued through the week ending Sept. 22. Boyd Martin is making the dramatic page of the *Courier Journal* of marked interest in his signed articles appearing thereon. The interest in his subject of this writer, his knowledge of plays and players and his graceful style is suggestive of Barnet L. Aromi, who was the *Courier's* dramatic critic a number of years ago, and achieved quite a reputation for high-class work.

Martha Miner Richards, formerly of the English Grand Opera company, and especially distinguished in Wagnerian roles, has taken up her permanent home in Louisville, having retired from the stage, and has opened a studio for instruction in voice culture.

During his brief stay David Wardfield gave a local paper an interesting interview in which was expressed in a forcible way the distinguished star's opinions of his play, his art and present day conditions in the theatrical world.

Marie Bates of the Wardfield company is a favorite with the Louisville public. She is especially endeared because of the fact that she was the sourette of the stock company that opened Macaulay's in Oct., 1873.

CHARLES D. CLARKE.

NORWALK, O.

NORWALK, OHIO (Special).—J. C. Coburn's Minstrels were greeted by a capacity house night Sept. 12. Good company, giving general satisfaction. "When Dreams Come True," Sept. 22; Howe's Moving Pictures, Sept. 24; Nancy Royer Stock company, week Oct. 1-6. The Gilger was the scene of two record breaking houses, Sept. 11, the occasion being a benefit for Company G, Fifth Regiment, the local militia company which leaves soon for Montgomery, Ala., to enter training quarters. Owing to the generosity of Manasse, Clary, who donated the house and the entire proceeds of the two shows, several hundred dollars were turned over to the boys.

C. S. HARRINGTON.

FRED STONE'S "JACK O' L."

Put on at the Forrest in Philadelphia, Following "The Riviera Girl"

PHILADELPHIA (Special).—Three important openings in one week is the season's record thus far for the Quaker City. Whenever Montgomery and Stone had a new show, the premiere was invariably held in this city. Fred Stone, since the death of his old partner, intends to continue the custom, so this week makes his first appearance in "Jack O' Lantern," produced at the Forrest, under the management of Charles Dillingham. The first night was postponed until Sept. 25.

"The Riviera Girl," in its two-week stay here, did a very big business for the opening show of the season. While the music is exceptional, the bizarre costumes and varicolored futuristic scenery had a great deal to do with its success.

It was a cordial and large audience that welcomed Billie Burke at the Broad in her new play, "The Reaching Angel," for it is her first appearance here since her last marriage. Business for the entire week looks promising and now that the exterior improvements to the house are complete, the Broad looks more prosperous than ever.

The Garrick also opened its theatrical season this week with a new business manager, "Sam" Nirdlinger, and a very good attraction, "The Willow Tree," starring Fay Bainter.

At the Shubert houses there is nothing new to report in the way of attractions. "The Thirteenth Chair," continuing at the Adelphi, while the Lyric is scheduled to open Oct. 1, with "The Brat."

The future plans of the Shuberts in Philadelphia are causing considerable gossip along the row. First of all, many are wondering why they leased the old Chestnut Street Opera House, now being remodeled. Then again, attention is directed to the leasing of the new theater now being erected on the site of Horticultural Hall between Broad Street by Comstock and Gest. This firm has always insisted that they are producers and not managers. Their close affiliation with the Shuberts has led many to infer that a "reasonable" arrangement could be made to secure this lease. It would seem that these assumptions are accurate, when it is considered that the Shubert leases on the Adelphi and Lyric, both owned by John Wansmacker, will expire soon and it is pretty certain that a big jump will be made in the rent.

The second of the Goldwyn Pictures, "Baby Mine," is scheduled for the Stanley this week. Certain changes have been made by the State Censor Board, and it is said that the censors have also made numerous changes in other Goldwyn pictures about to be released.

Rose Coghlan, now playing in "Our Betters," is to star next season in a play of her own under the management of Gus Pitou, Jr. She is considering one of the modern "impressionistic" plays and will have as her leading man, Harry Brown, now in "The House of Glass."

Philadelphia is about to erect a big moving picture house in Wrightstown, N. J., adjacent to Camp Dix. The house will be of frame with a seating capacity of 1,500 and will be operated by the Stanley company.

J. SOLIS COWEN, JR.

"LONELY SOLDIERS"

First Time of What Is Known in London as "Billeted," at Pittsburgh

PITTSBURGH (Special).—Margaret Anglin appeared at the Nixon week of Sept. 17 in a new comedy, "Lonely Soldiers." This piece has been enjoying a run in London under the title of "Billeted," which apparently was not suitable for our shores. F. Tennyson Jesse and H. M. Harwood are the authors. The story in brief is as follows: "A Mrs. Taradine joins a society for the entertainment of Lonely Soldiers. Posing as a widow, she has quartered at her house two British Army officers. The officers learn that Mrs. Taradine's husband is living and propose giving up their quarters, thereby preventing any possible gossip. Mrs. Taradine gets into financial straits, then sends a telegram to herself reporting the death of her husband, in the hope of retaining her guests. Her husband then arrives on the scene to complicate matters further. Finally everything is made right." In the support of Miss Anglin were Langdon Bruce, Phyllis Birkett, Sally Williams, Roland Rushton, Edward Emery, Mary Leslie Mayo.

"Our Betters" followed.

The Winter Garden's Show of Wonders is in its second week at the Alvin, Sept. 24-25. The original booking was for one week but on account of the big demand for seats the management decided to retain the offering for another week.

"The Heart of Wexmo" was the offering at the Lyceum week of Sept. 17. Doris Woolridge heads the cast and is ably supported by Claude Payton, Frank Kenmore, Leslie Bassett, Bert Melville and others. The entire cast and production were excellent. "After Office Hours," week of Sept. 24.

"The Four Husbands" headed the bill at the Davis, Sept. 17-22. Among others on the bill were Benny and Woods, Alfred DeMashy, Lillian Durkin and Hector McCarthy in a Fantasy of Melodrama, "Peacock Alley" is the headliner Sept. 24-29.

The first offering of the Aborn Comic Opera Company at the Schenley is "The Firefly," Sept. 24-29. The company includes Maude Gray, Henry Coote, George Shields, Eleanor McCune, Dixie Blair, Charles Bowers, Mae Kilcynne, Ralph Nicholas, James McElhern, and a large chorus. Among the future offerings are "The Spring Maid," "The Chocolate Soldier," "The Prince of Pilsen," "The Red Mill," "Robin Hood" and "The Blue Paradise."

"Hello, America," drew very large houses at the Gayety, Sept. 17-22. "The Follies of Pleasure" did a good business at the Victoria, and "The Spring Chicken" proved a good bill at the Academy.

The Pitt is being made ready for the new season which begins Oct. 1. The offering has not yet been announced. The Duquesne was dark, Sept. 17-22. Josephine Victor in a new play, week of Sept. 24.

D. J. PACKINER.

ALTOONA, PA.

ALTOONA, PA. (Special).—Our good friend, Sam Allen, of the Orpheum, has been transferred to the Colonial Theater at Utica, N. Y., and his place here has been assumed by Mr. Garlanger, of the Family Theater of Williamsport, Pa. Good luck all around is wished by all their friends.

ELLIS MARSH.



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BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—This is what one of the critics here has to say, in part, of "The Sky Pilot," put on at the Teck, Sept. 17:

"The Sky Pilot" put out on the stormy sea of theatrical enterprises at the Teck. The craft he hopes to guide safely past musical comedy rocks and motion picture shoals is built of the material of Ralph Connor's novels, "The Sky Pilot" and "Black Rock."

The story has been made into three acts by Frank Mandel and George H. Brennan. It is an orthodox sermon in an 18-barat Golden West setting. The Pilot comes to a rough and ready community, plants the seeds of his doctrine of meekness, gentleness and self-control, and then dies as most of his life had been lived—somewhere off stage.

The play has reminders of life in the far West when "Wild and Woolly" was the game.

STEIN'S MAKE-UP

NEW YORK

BALTIMORE'S PLAY SEASON PLANS

Presentments Are Old Material, but the Several Managers See Rainbows in the Offing and Are Happy

BALTIMORE (Special).—After a long dull summer, which was totally devoid of any entertainment of a theatrical nature, the local playhouses have at last thrown wide their doors, and the public has responded with an enthusiasm which, if it may be taken as a criterion, augurs well for the new season. For many weeks past Baltimoreans have gazed with envy upon the truly astounding array of goodly theatrical fare, which has been served up to our neighbors, the good Washingtonians, and at last, unable to restrain our theatrical impulses for a glimpse at the new things almost within our grasp, have in many instances journeyed to the Capital City to help pass judgment on varied list of new plays. When it comes to new productions, Baltimore has certainly been forced to give the place of honor to Washington this season, and now that our own playhouses have resumed operations, it looks from present announcements that we stand small chance of seeing anything new, prior to a metropolitan judgment. True, there is in store for us a splendid list of tried successes, but it comes hard to pass by the glamour and interest which invariably attaches to "first nights," a circumstance which never fails to arouse even the most blasé theatergoer.

Contrary to precedent, the Academy of Music, had the honor of opening the new legitimate season, by moving its first performance from Monday to Saturday night, and establishing a new custom for this city. Manager Harry Heikel, who has but recently returned from Atlantic City, where he spent most of the summer with his family, as the guest of Sam'l. F. Nison, is again in charge of the destinies of the Academy, which has proved such a success under his direction.

"Miss Springtime" was the opening attraction. The company presenting the piece at the Academy is the original which has been on view at the Amsterdam. Elsie Adler, Charles McKim, George McFarlane, Frances Cameron, John E. Henshaw, John Young comprise one of the best casts heard here in a musical piece in late years. The opening performance was attended with considerable enthusiasm, and there is every indication that the Kaiman work will achieve one of the most substantial of local successes from the box-office viewpoint. Week Oct. 1, "The Show of Wonders."

The regular season at Ford's was begun under the most auspicious circumstances, Sept. 24, and to Charles E. Ford belongs the credit for securing one of the most promising of the new plays, prior to its New York presentation, in Wm. J. Harbottle's "Saturday to Monday," which was presented at the Lyceum as a comedy on woman's rights, trial marriage and suffrage. This new comedy, which was tried out in Washington last Spring, if indications point in the right direction, is destined for considerable success in New York. Mr. Harbottle has done few things which reflect more credit

to him than this new comedy, and it is all written in such an undeniably clever manner as to call forth unstinted praise. "Saturday to Monday" brings back from retirement an actress who has been absent from our midst for altogether too long a period, Ruth Maycliffe, whose performance in this new comedy will undoubtedly go down as one of the most brilliant and exquisitely finished bits of individual work of the season. Those who remember her in Fitch's "Girls" can be prepared for a genuine surprise. She more surely dominates "Saturday to Monday" than is the case with most stars. She virtually "puts the comedy over." Mr. Ames deserves the best of thanks for providing an unusually well balanced cast for this play in Norman Trevor, Eva LaGallienne, Teresa Maxwell, Conover, Cecil Yapp. Their work is all that possibly could be desired. The scenic effects are in excellent taste, especially the first act. The play met with instant success in Baltimore. Week Oct. 1, "The Garden of Allah." Charles E. Ford and Harry Heikel are both very optimistic regarding the new season, and each has secured a number of unusually good things for their patrons for the next few weeks. Among the plays shortly to be seen at Ford's are: "The Willow Tree," "You're in Love," "Katinka," and "The 15th Chair." The Academy will shortly offer Henry Miller in "Anthony in Wonderland," the play which was successfully tried out in "Prize this Summer." "The Politics" will also be an early visitor at this house as will be Jane Cowl in "Lilac Time" and Herbert's latest work, "Eileen."

The Auditorium is again devoted to the International Circuit, and for their first week's offering presented "The White Feather," which has had such a varied career during the last season. The production was made by the William A. Brady Co., Ltd. If the International Circuit intends to produce plays of this type and adhere to the same standard in casting their other plays, they should have no difficulty in securing both a large and enthusiastic following. For the present week, the management are offering an even better bill in the production of "Common Clay." Thomas E. Rose appears in John Mason's old role. It is admirably suited to Mr. Rose's peculiar characteristics. Although Manager Fred Schanberger has been giving out rather pessimistic interviews to the press, concerning the outlook for the coming season, the Maryland has not reflected his opinions, as business has been record-breaking for the last two weeks. Last week the house was practically sold out due to that charming artist, Nora Bayes, who made her first appearance at the season. Miss Bayes, as we have remarked time and again, is now in a class distinctly her own. Last week she surpassed all expectations, and carried her audience by storm. A few more artists like Nora Bayes and vaudeville would be a joy forever. I. B. KANS.

MILWAUKEE

MILWAUKEE, Wis. (Special).—The Alexander Kila, Juvenile, and the local playhouses, with success and song. Nellie and Barbara Kous, under some very acceptable songs in solo and duet; Williams and Wolfe entertain with refreshing comedy; "A Drawing Room From Life" is the novel playlet by Arthur Sullivan and Mercedes Clark. The Hardy Brothers play "Fun in a Hat Shop." Miriam Brothers are acceptable acrobats. Lockett and Brown also amuse. Capacity houses are frequent.

George A. Clark and "The Military Maids" are drawing nice business at the Gayety. A chorus of thirty and some very pretty costumes bring the play easily up to the past high standard.

Milwaukeeans will have the pleasure of seeing Lillian Russell give the premiere performance of "The Judge of Salinas."

The Shubert is showing "A Good for Nothing Husband," a sex drama of much merit. Business is good.

Jeanette Adler and her musical girls prove to be the best on the Miller bill.

The Strand has resumed its policy of three changes per week. Alice Brady in "Betty Ross" opened the week. Mary Anderson in "The Divorce" closes, while the mid-week bill will consist of a variety program.

The Empress is showing "The Dainty Girl." "The Garden of Allah" is the sensational summer, headed by Mabel LaBellie. Beatie Grandell, Ralph Hart, Nat Young and Jack Hunt complete the cast of leads.

The Palace bill is headed by "The International Review," a musical comedy of large proportions for the vaudeville stage. The leads are taken by Irene Hittenshouse, Harry Downing and Marguerite Evans. J. A. Kiss.

ST. JOHN, N. B.

St. John, N. B. (Special).—F. G. Spencer of this city continues to add to his chain of houses in Eastern Canada. He has taken over the Opera House, Wolfville, N. S., and the Hantsport Theater, N. S. Manager A. W. Mason, formerly of the Keith House, St. John, will continue in charge for Mr. Spencer. Imperial Theater (Manager Golding) showed triangle "Sudden Jim" to fair houses. The splendid orchestra, playing on stage, amidst setting representing Astor Roof Garden, continues to prove a strong attraction. Opera House (Manager MacKay) Splendid vaudeville bill, headed by Lucille's Models, proving a big draw. Unique (Manager Harris) Pearl White in "The Fatal Ring" serial, increasing box-office receipts. Gem (Manager Triffitt) Featuring Molly McIntyre in "Her Great Hour," showing to capacity houses. Percy Gibson.

FT. DODGE

Ft. Dodge, Ia. (Special).—Thus far, since the opening of the Princess, vaudeville, Sept. 1, good numbers have been given. Week of Sept. 16-19, Wilfred Dubois, entertainer; Robt. Carter and Kathryn Waters, comedy sketch artists; Moore-Gardner-Ross, in comedy singing and the Aschall Troupe, Jan wonder workers, and Gaumont weekly. Strand photoplays "Turn em away." Lillian M. Hawkins.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Olympia: "The Crisis" played to large audiences Sept. 17-19. It was supplemented by a comedy and Hearst Weekly. Emily Stevens in "The Blacker" drew large crowds, Sept. 20-22. Vivian Martin in the Sunset Trail and Burton Holmes, supplemented. The Olympia started Monday with a ladies' orchestra. The innovation proved very popular.

New Haven, Shuberts: Sept. 17-18, performances, "Odds and Ends," with Jack Norworth and Lillian Lorraine played to big houses. Sarah Bernhardt, two performances, Sept. 25 matinee, "Jeanne d'Arc" and "Cleopatra"; evening, "Camille" and "Portia"; "Daddy Long-Legs," Sept. 26-27; "Have a Heart" (Boston Company), Sept. 28-29.

New Haven, Bijou vaudeville and movies: Charles Ray in the Pinch Hitter almost had the baseball fans yelling "Slide, you bonehead!" He played to enthusiastic and large audiences. Great Leon and company headed the vaudeville with great success. Olive Green and company in "Dust Harmony" also took well. Woods Melville and Phillips had more than their share of the generous applause. Rome and Carr completed the bill.

The Hiale opened on College Street during coming week. It is opposite the Shubert Theater and Taft Hotel and will be devoted to pictures. Sam Bell is managing.

HELEN MARY.

SYRACUSE

SYRACUSE, N. Y. (Special).—Wieting: After two years of waiting Syracuse was at last visited by "Katinka," Sept. 17-19. The play is just as enjoyable as ever. The company was by no means the first, and the chorus girls who helped to make it a success on Broadway were not with it but, nevertheless, full houses greeted each performance and all were enthusiastic. Eva Lynn played Katinka in the most capable manner and her voice was delightful. Howard Langford as Thaddeus Hopper was a true comedian, and his buoyancy and comedy was him a friend in every member of each audience. A. Robins, "the walking music store," is splendid. Bernard Gerdey as Kerr Knopf was especially good.

"The Girl Who Smiles," at the Empire, week Sept. 17, had everybody smiling with her from her first performance to the last. Genevieve Yearard is a dainty little person and very enjoyable in her part, although her voice is hardly strong enough to carry in a large house. Lucille Wright and Annette Browning take their parts very well. Robert H. Russell, Fred Frear and William C. Welp make the most of their pieces. FRANKLIN E. NEWTON.

ELMIRA

ELMIRA, N. Y. (Special).—Six Imps and a Girl, John T. Ray and company, Ethel and Leona Conlee, Gehan and Spencer, Nettie Carroll Troupe and Comfort and King drew large business to the Majestic, week of Sept. 17-23. The Lyceum had capacity with Amoroso and Obery. Bert Page, James Francis Sullivan and company. Pictures shown well at the Regent, Colonial, Amuse and Grand. J. MAXWELL BURNS.

CHICAGO

CHICAGO (Special Correspondence).—"A Dangerous Girl" is the offering at the Crown Theater in Chicago week Sept. 23. "Which One Shall I Marry?" is announced for the week opening Sept. 30. "A Yellow Ticket" did well week Sept. 16. "Which One Shall I Marry?" has played both the National and Imperial as a combination and the Imperial is not but a few miles from the Crown but that is not expected to interfere with business. Haris Rankin has joined the Cooper-Baird Stock at Kaneville, Ohio.

Robert Sherman, who has legal possession of the collection of theatricals, recently owned by the Strollers, has a splendid offer for it from R. G. Shaw, the Boston millionaire, who will add it to the collection already donated to Harvard College.

A new theater will be a part of the 12-story office building to be erected at the corner of State and Lake streets by Martin Beck and company, to cost \$1,200,000.

The Little Theater opens early in November near the Loop. The first play will be "Philoander."

Ruth Chatterton will open a 9-weeks' engagement at Powers' Nov. 18, in "Come out of the Kitchen." David Wardell follows in "The Music Master" Jan. 21, 1918.

"The Man Who Came Back," comes to the Princess in October.

Musical comedy stock seems to have the call just now. At a time when dramatic stocks are the fewest known in years, musical stock takes a boom which is encouraging to those engaged in that line of theatrical endeavor, and gratifying to the devotees of tabloid, who have long predicted a return in favor of this style of amusement and pointed out the success of tabloids as indicative of it.

The Philistine, it seems, is the name that will be given the one-time Chicago Little Theater, in the Fine Arts Building, for the performances to be given there by the Playshop Players. The first program will be given Oct. 1. The bill will consist of four one-act plays—"Dead Eyes" by Hans Evers; "The Egg and the Hen" by Kenneth Sawyer Goodman and Ben Hecht; "Pierrot and the War," by Louis Chaffin, and "Canine," by Florence Kiper Frank.

The Thirteenth Chair" is in its third week at the Garrick.

"Upstairs and Down" is in its glory, fifth week at the Cort.

"Pala First"—Courtney and Wile—is in its sixth week at the Illinois.

"Captain Kidd, Jr." is finishing its second week at Cohen's Grand of "Oh, Boy!" at the La Salle.

"Good Bye Boys" is at the Princess. Otis Skinner is in his second week at Powers, with "Mister Antonio."

Stuart Walker's Portmanteau Theater opens the Playhouse Oct. 1. "Seventeen" is the vehicle.

Parlor, Bedroom and Bath" is keeping the S. R. O. in sight at the Olympic.

RAY. BAWX.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: "The Flame," repeated the success of former engagements and played to big business Sept. 10-11. Carter, the Magician pleased and mystified large audiences at both performances, Sept. 12-13. A return to pictures is being made until the next regular booking. Miss Springtime, Sept. 27, followed by "Flora Bella," Sept. 28-29. Feature films showing between shows: "The Duke of Dool," Sept. 14-15; Evelyn Nesbitt in "Redemption," Sept. 17-19; Frital Brunette in "Beware of Strangers," Sept. 20-22, and "The Public Be Damned," Sept. 24-26.

The Patricia did splendid business week of Sept. 10-15, fair week with "The Birth of a Nation," as the attraction at advanced prices. "The Deceitful," Sept. 17-19 Charles Chaplin in "The Immigrant" is on the same bill. Douglas Fairbanks in "Down to Earth," Sept. 20-22. The first of the Goldwyn pictures seen here showed Mae Marsh in "Folly of the Circus," Sept. 24-26; George M. Cohan in "Seven Years' Goodbye," Sept. 27-29 and "Womanhood," week Oct. 1-3.

The Princess has the Princess Musical Comedy company for an extended engagement commencing Sept. 17, with two changes of bill each week in addition to six reels of film.

C. E. A. WANDA.

SCRANTON

SCRANTON, Pa. (Special).—Academy: "Fair and Warmer" Sept. 12, return engagement. An excellent company and business. The production was faultless in every particular and deserved a packed house. "Mutt and Jeff Divorced," Sept. 14-16, with matinee. Good company and business. A Yiddish company, under the auspices of the New York Amusement company, gave "Beware of Girls," Sept. 18. Company and business excellent. Jacob Shlesovits and Anna Karg merit special mention. The photoplay of "Jack and the Beanstalk," Sept. 20-22. Good advance sale.

Polla: Two excellent bills, week of Sept. 17, to the usual capacity houses, with Will Ward and his Girls. Octavia, "Beet" Gibson, the Dairy Maids, Conrad and Conrad, and Mabel Kaye in character impersonations. The photoplays were Bryant Washburn and Hamel Dalay in "Skinner's Bubble" and Petrova in "To the Death." Both pleased. Majestic and Strand photoplays to full houses.

C. B. DRYMAN

HUTCHINSON

HUTCHINSON, KANS. (Special).—Home Theater. W. A. Lee, manager: The Grandi Bros. Stock Company, featuring Elizabeth Morrill and Bob Grandi, Sept. 17: "His Best Friend," Sept. 17-18; "North Carolina Polks," Sept. 19-20; "My Uncle from Japan," Sept. 21-22. De Luxe Theater (Motion Pictures), Mary Pickford in "The Little American," Sept. 17-19. Royal: Mary Miles Minter in "The Innocence of Lisette," Sept. 17-18; Dorothy Phillips in "Pirates of Rebellious," Sept. 19-20; the famous comedians, Colb and Dill, in "A Peck of Pickles," Sept. 21-22; Kansas State Fair week of Sept. 23, with the Oon Kennedy Shows. Comedians, Pierrot, made slight Sept. 20-21-22. "The War of the Nations," featuring several hundred people, evening performance.

C. W. OSWALD.

"SEVENTEEN" TRIED

A Play Put on in Columbus, O., Has Some Clever Parts Here and There

COLUMBUS, O. (Special).—"Seventeen," the new play which opened a half week's engagement at the Hartman Theater Sept. 17, has certainly novelty and entire freshness of theme to recommend it. The latter quality is of decided value to the theater, even though in the present case it is hampered by exceedingly sketchy treatment. That "Seventeen" is hardly a play at all in the usual sense will occur to most spectators at once, but that fact alone hardly matters in these days, when everyone is looking for plays of some new sense. Several portraits were conspicuous for truth and cleverness, yielding much enjoyment. Chiefly, there was the little tall-tale Jane of Lilian Ross, absolutely sincere in her childishness. Then there was the mother of Judith Lowry, sweet and gracious, and the two awkward boys of Gregory Kelly and Neil Martin. The opinion is from the Ohio State Journal of Sept. 18.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—"Tiger Rose," played last year in Baltimore, a new play of the great Northwest by Willard Mack, a presentment of thrills and romance in which the central figures are a French-Canadian girl and a young American engineer surrounded by tropical and strongly drawn characters in a story of strength and vitality. The Canadian Northwest mounted police figure prominently in the action—a production under the presentation and direction of David Belasco is the current week's first big city presentment of his play at the Belasco Theater—acquiring a success, that met with the very appreciative and strong approval of a capacity audience on the opening night. A notably strong and clever acting company won strong individual success with Lenore Ulrich, William Courtleigh, Thomas Findlay, Pedro de Cordoba, Edwin Holt, Calvin Thomas, Fuller Mellich, Willard Mack, Arthur J. Wood, Edward Mack, Jean Ferrell and Chief Whitehawk. "Katinka" follows.

JOHN T. WARD.

CALGARY-EDMONTON

CALGARY, ALTA. (Special).—Grand, Sept. 10-12, first Orpheum bill of the season. Colonel Diamond and his granddaughter, seen last season, gave some of the dances of the past and present. Harry Norwood and Alpha Hall, another repeat was liked. "The Night Boat," an amusing little comedy, earned a good hand. Miss Frankie Heath was the hit of the bill. Her song stories were very cleverly done. The clever comedy and remarkable eccentric dancing of Charlie Howard made his act, "Cured," a close second in favor. The Wild Guardians, an elaborately staged animal act and Mang and Snyder, athletes, were good. Business excellent. "The Barrier," motion picture, drew good business, Sept. 13-15.

Castro, Sept. 10-15, had a good bill, consisting of Mercedes Cook and Lorenz. The Four Holloways, Van Cello, Julia Curtis and the second chapter of The Fatal Ring. Business good.

Edmonton, ALTA. (Special).—Empire dark. Pantagon, Sept. 10-15, the Youngers, a very pretty and clever plastic posing act; Knight and Carlie, singing and patter act; California Flame Girls, good instrumental act; Willard, the man who grows; Claudia Coleman, comedienne, the best act in the bill; "Dream of the Orient," musical and dancing act. Business good.

GEORGE FORBES.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: Bill Sept. 17-22, Coll Opera Company, Frank Farro, Ross and Ella, Townsend Wilbur and company in "A Smart Aleck" in "The Deceitful." Fatha Nerva, Glen Swanson and Bobbie Vernon in "Whose Baby?" Sesue Hayakawa in "Hashimura Togo," Frederick Wallace and Dolly Lewis in "Well, Well, Well!" Ralph Burke and James Harris in "Stories from Life in Song," good act and well presented; George Lee and Teddy Bennett, Gardner's Maniacs, the Musical Chatterbox, "Ring Bang," a good Kyrtone comedy, Pearl White in "The Fatal Ring," and Panny Ward in the Paramount feature "On the Level," to R. O.

Academy: Strong bill of feature photoplays, Sept. 17-22, to large attendance. Flann, Palace, Globe, American and Lyric, Tower, photoplays to packed houses.

W. F. ORR.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—The bill at Keith's, week Sept. 17-22, is one of the best balanced seen this season. It is headed by Howard Shont and company, in an act, "The Ruby Ray." All other acts delighted.

Twelve colored singers and dancers head the bill at Fay's, Sept. 17-22. Other features excellent.

"Mother Carey's Chickens" filled the Providence Opera House all the week. Excellent company pleased big audiences.

At the Modern, Sept. 17-22, Frohman's "Outcast." Well presented to satisfactory business.

Burlesque Wonder Show at the Colonial, supplemented by a number of excellent features.

At Fair's, a majestic William Keough and Mabel Orsif offered "A Midnight Appeal," clever playlet.

All moving picture houses are satisfied.

ELMER C. SMITH.

DETROIT

DETROIT, MICH. (Special).—Garrick, week of Sept. 10, "The Show of Wonders," from the Winter Garden, is playing a return engagement, having played here a week last April. The cast still includes Marilyn Miller, George Monroe and the Howard Brothers, and is pleasing large audiences. Alice Niles is the new musical romance, "Kitty Darlin'" week of Sept. 17. Monday night, Sept. 18, that delightful, whimsical play, "Pollyanna," came back to the Detroit Opera House where it had its premiere just two years ago. Patricia Collinge is still in the title role and it is difficult to think what the play would be like without her. Turn to the Right," with the original New York cast, week of Sept. 17.

C. NINA PRITH.

REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI. (Special).—Hobart's morality play, "Experience," returned to the Lyric for a two week run. Sept. 2. Duncan Edwards is about the only hold-over from last year's cast and his portrayal of the title role is as satisfactory as ever, although he labors under the disadvantages either of a less capable support or inferior stage direction. The climaxes at the ends of the different episodes are not nearly as convincing as they formerly were and many good opportunities are lost throughout the action of the piece. The close of the third episode, "The Primrose Path," and the sixth episode, "The House of Last Resort," are notable examples of dead curtains. Good business prevails.

"The Birth of a Nation" was held over at the Grand for a second week. Sept. 18-23. This remarkable film thus establishes a new record in Cincinnati for length of run. David Warfield in "The Music Master," week of Sept. 24-29.

The first week of Keith's big shows indicates that they have lost none of their drawing power and Manager Neil Hastings seems justified in looking forward to a very successful season from the box office point of view.

The Empress is to continue the same policy of S. & O. vaudeville at popular prices such as prevailed last season. The opening week augurs for a successful season.

Advance sales of season tickets for the Cincinnati Symphony Orchestra season are said to have been unusually large. Manager Kline Roberts is arranging several out of town tours for the orchestra.

Director Elliot of the new Art Theater company to be organized under the management of Miss Ruth Allen has arrived in the city and is getting his players together. The organization will be known as the Cincinnati Players and the season of monthly performances will begin the middle of October at Memorial Hall.

WM. SMITH (GOLDENBURG).

NEW ORLEANS

NEW ORLEANS. (Special).—The Comic Opera company, at the Tulane, presented "Let's Go," Sept. 18-22, with Florence Webster and Frank Maubin in the principal roles. George M. Coban's latest hit, "Out There," with its splendid tribute to the American soldier boys, was enthusiastically received. The chorus was attractive and jointly with the orchestra worked harmoniously. "The Gingerbread Man," Sept. 23-29.

Loew's Crescent Theater continues popular with its combination vaudeville and motion picture policy. Week Sept. 18-22, Paul Decker, in "The Twister," Watson and Mortimer Sisters, Chase and Lafour, Peppina and Perry, McLynn and Sutton and Jack Pickford and Louise Huff in a splendid film entitled "The Varmint." Loew's Universal Weekly also a feature.

The features at the Palace, where vaudeville and motion picture prevail, consisted of Werner-Amorosa Trio, Negal and Mack, Van Brock, Masie Evans and Banjo Boys, Three Southerners, Juliette Day, and among the pictures the Fighting Trail and the Gaumont Weekly.

The Orpheum week Sept. 17-22, presented Emily A. Weisman, in "Young Mrs. Stanford," David Saperstein, Bert Baker and company, Harold Dukane, Hager and Goodwin, Nerving and Erwood, George and Dick Rath and the Travel Weekly.

In the motion picture field, strictly speaking, we have had, Douglas Fairbanks in "Double Trouble," at the Triaxon, Florence Labadie in "War and Peace," at the Diamond, Alice Brady in "Betty Ross" at the Tudor and at the Strand, "Come Through" and "A Trip to Japan."

J. M. QUINTERO.

INDIANAPOLIS

INDIANAPOLIS, IND. (Special).—Something a little out of the ordinary in musical comedy was the web's offering, "Irish, and Proud of It," with Joe O'Gorman and his first rate Irish company at the Shubert. Sept. 17-22. It was genuine Irish through and through, which won great favor in the eyes and minds of a good also audience almost entirely Irish, opening night. Joe O'Gorman, an actor and dancer of ability, proved a popular favorite as Patsy Brennan, an irresponsible, but likable Irishman whose troubles formed the slight plot of the comedy. A pleasing feature of the performance was the excellent voices of three of the principals, Gerald R. Griffiths, Wilfred Young and Irene Audrey, a rather uncommon thing in most of our own musical offerings of today. "Good Bye, Boys," week Sept. 24; Anna Held in "Follow Me," Oct. 1-5.

The 1917-18 big time season at Keith's opened Sept. 17 to two large audiences, with Lew Dockstader heading the bill in "The Political Boss," putting over his line of political and war time talk in his own inimitable style. Edith Clifford shared honors with her snappy, bright songs and her fascinating manner of singing them. G. Aldo Handegger, a pianist of ability, was worthy feature of the bill. Others were Harry Beresford and company, in "Mind Your Own Business"; Katherine Dana's Fantasia Luminaire; Lunette Sisters; Wayne, Marshall and Candy in "The Intruder" and the bicyclists, Hill and Sylvan.

An innovation at Keith's is the girl ushers in neat, dark frocks, installed by Manager Eggleston. The ticket-taker at the door makes a striking picture in her uniform and military hat.

PEARL KIRKWOOD.

LOWELL, MASS.

LOWELL, MASS. (Special).—High class and attractive bill at Keith's, week Sept. 18. "Dinah's Wedding Day" heads the bill.

"Jack and the Beanstalk" crowded the Merrimack Square, week of Sept. 17. "Daddy Long Legs" at the Playhouse, Sept. 20 only. Belwyn's "Fair and Warmer," Sept. 21-23. Both to good business. At the Academy of Music, Sept. 17, 18, 19, Gorman's Merry-makers in "The Jolly Prisoners," and "The Tourists," 20, 21, 22. Satisfying results.

L. C. BOLDUC.

SAN DIEGO

SAN DIEGO, CAL. (Special).—Bob Albright headed the bill at the Savoy week Sept. 18, in "The Breath of Old Virginia." Holmes and La Vere, Burr and Lee, Bonitas Trio, The British War Films, and the seventh episode of "The Fatal Ring," made up the balance of a very pleasing bill. Business has been very good.

Over at the Hippodrome, Merian's Swiss, Canine, The Five Musical Harpards, Joe Holley, The Two Jewels, and motion pictures, completed a bill that drew well.

The picture houses in San Diego are all doing well. Ned Nestor and company of sixteen people will open at the Pickwick for an indefinite engagement in tabloid comic opera. Three performances daily, together with the regular feature film, will be in order. Popular prices will prevail.

For the third week of the American Musical Comedy, at the Little Theater, "The King of the Air" was seen to pleasing returns. Pearl Jaradeniers has made a decided hit in San Diego. Several new chorus girls have been added to the cast, and the house is fast becoming a popular place of amusement for the thousands of soldiers and sailors.

Owing to the great demand for seats at the Strand, The Liberty Players have decided to extend the run of "The Dummy" for another week. Dorothy Clark and Warren Millais, in the leading roles, were seen to advantage. Hugh Koch and Miss Greenwood, Ray Clifton and George Kunkle were exceptionally well cast.

Mrs. Dorothy Millais, the manager of the Liberty Players, has filed suit for \$10,500 against J. P. Holland, owner of the Little Theater, for failure to tender a six months' lease on that house, causing her to contract for the Strand at a greatly increased rental. The Liberty Players were to have been housed in the Little Theater had arrangements been completed according to the understanding of Mrs. Millais.

Mary Pickford is expected at Camp Kearney for a personal visit at headquarters in a short time.

MARIE DE BEAU CHAPMAN.

JERSEY CITY

JERSEY CITY. (Special).—"The Million Dollar Dolls" was the burlesque attraction at the Majestic Sept. 17-22 to packed houses. Grace Palmer is the prima donna and she has a wonderful voice; Cliff Brodgon is a clever comedian; the Sunny Italy Sextette is a fine hit and their singing exceptionally pleasing. Others who scored, besides a fine chorus, Scottie Fiedell, Harry Mandell, Norma Barry, Harold Carr and Gladys Parker, Solly Ward and His Roseland Girls, Sept. 24-29.

A moving picture picture of interest was the leader at Keith's Sept. 17-19, and crowds were turned away at every performance. The picture shows the operations of British and French forces on the Arras battlefield. The high class vaudeville acts were by Maud Fealy and company, in a clever sketch, "The Reason," a very good girl in a tabloid musical comedy, "The Macabre," full of good musical numbers; Webb and Romala in "The Italian Minstrels," a pleasing number; Morati, Tait and Morati made a hit with "It Happened in Vaudeville." The feature picture was Ben Wilson in "The Spindle of Life." Appearing Sept. 20-22: Genevieve Cliff and company, in "Her Virginian"; Bert Fitzgerald, Lucy Valmont and company, Barrow and McGuire and the Littlejohns, Norma Talmadge in "The Law of Compensation" was the screen play.

Grace Palmer of this city, prima donna of the "Million Dollar Dolls Co." at the Majestic made a rare hit and met many of her friends while here.

Howard T. Collins, of this city, is again the musical director of "Very Good Eddie" company, touring through North and South Carolina.

The Jay Packard Stock company at the Academy of Music are holding weekly receptions after the matinees on the stage.

WALTER C. SMITH.

BROOKLYN

BROOKLYN, N. Y. (Special).—Orpheum: Brice and King and the Four Mortons, divided headline honors at the Orpheum week Sept. 17. Bert Leslie in "Hogan in Mexico"; Cecil Cunningham, repertoire of songs; Jimmie Lucas and company in "Wild Havings of 1917"; "The Race of Man," a facial acting stunt; Bannock and Girille; dancers; Mr. and Mrs. Gordon Wilde, shadowgraphs, were the others on the bill, which was concluded with the first episode of "The Retreat of the Germans at the battle of Arras."

BROOKLYN, N. Y.—Rushwick: An attractive bill at the Rushwick, week Sept. 17, was headed by Winton's Water Loons and Diving Nymphs and the Ford Sisters and Marshall, the musical comedy presented by the latter being full of sweet melodies and graceful dancing, which made a distinct hit, as did the thrilling aquatic stunts of the former. Others on the program were Alexander O'Neill and Sexton in a black face sketch "From Virginia"; Flo Irwin and company in "Loops"; Ann Suter "The Girl from Virginia"; Loney Haskell in a character monologue; and the Kanasawa Boys, equilibrists.

The first episode of "The Retreat of the Germans at the battle of Arras" was shown and elicited much enthusiasm. Business excellent.

BROOKLYN, N. Y.—Montauk: "The Beauty Shop," the old Broadway favorite, was the attraction at the Montauk week Sept. 17, and the large audiences gave liberal applause to the pleasing melodies. The performance of Frank W. Shea in the role of Dr. Budd, the beauty specialist, was especially brilliant, as well as that of Miss Southern. Week of Sept. 24, Andrew Mack in "Molly Dear," a new play.

JOSEPH R. GARLAND.

TACOMA

TACOMA, WASH. (Special).—Tacoma Theater: "Old Homestead," Sept. 7-9-10 and matinee, drew big houses at popular prices. 25c to \$1.00. The manager must feel hopeful for the coming season.

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CLEVELAND

CLEVELAND, OHIO (Special).—The Winter theatrical season is now in full swing. All playhouses are open. The Opera House, company to the usual minstrel opening week, had "Pollyanna," week Sept. 17. The play drew as well as it did during its stay last season. With the exception of Phillip Merivale and Lorin Baker, the cast is about the same as last season. Neil O'Brien's Minstrels followed "Pollyanna," and played to good business for the week. "Twin Beds," the next attraction, kept the audience in roars of laughter. The company is good. The next attraction is "Dew Drop Inn," the musical comedy, with Percival Knight, who will be remembered by Cleveland audiences for his excellent work in "Go To It."

"The Boomerang," with Martha Hedman, Ruth Shepley and Wallace Eddinger, Cleveland has waited long to see this excellent attraction. Miss Hedman will be remembered here for her excellent work as leading lady with John Drew during his last appearance here.

The Colonial did not open Labor Day Week as was announced. "Kitty Daria" with Alice Neilson was not ready. The house opened, S. R. O., with "Irish, and Proud of It." The next attraction, "You're in Love," "Canary Cottage," Sept. 17, direct from its engagement at the Morosco Theater, New York, is playing to capacity houses. Trizie Frigana is not with the company.

Keith's Hippodrome had a fairly good opening bill. Sallie Fisher and company pleased in a sketch, "The Choir Rehearsal."

One of the best bits of news to Clevelanders is to hear of the big success of Clara Joel in "Business Before Pleasure." Miss Joel is Cleveland's most favorite stock actress. We never doubted her versatility, but a vampire role is a new one and we hope to see her in the part. Miss Joel is one of the coming stars. Last season brought forth Fay Bainter. This season will have much in store for Miss Joel.

GEORGE B. MCKITTERICK.

DAYTON, O.

DAYTON, OHIO. (Special).—Victoria: Through some sort of change in bookings William Collier will not open the Victoria. Anna Held in "Follow Me" had the opening date, Sept. 21. Stuart Walker appeared with his players in Booth Tarkington's "Seventeen" Sept. 29.

B. F. Keith's: The opening of "big time" vaudeville is delayed one week, no doubt on account of the stage hands' strike, which was of short duration. It being settled after three days. The bill for the week of Sept. 17 was a strong one, an act for almost any type of audience.

Lyric: The "best" production of burlesque was that seen here week of Sept. 18, in "Ben Welch and His Show." Burlesque would be real competition for musical comedy should others stay after Mr. Welch.

Land at Camp Sherman, Chillicothe, is to be turned over by the War Department to the Recreation Department of the Red Cross for the purpose of erecting a building which will have within itself a theatre seating not less than 8,000. It is planned to have all first class attractions appear at this entertainment after the completion of its playhouse.

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DES MOINES

Des Moines, Ia. (Special).—Borchel Theater.
(Hilbert and Getchell, managers): Max Flaman
and company in "Nothing But the Truth"
opened good audiences at both performances
Sept. 15. Max Flaman was most excellent in
the role of Richard Bennett. Lolita Robertson,
Mae Barnes, Clem Bevins, Emily Murray and
Adelaide Hastings gave good support.
"The Golden Crock" for the burlesque half
of week was voted the best of the season in
redneck musical burlesque.
Al Johnson in "Robinson Crusoe, Jr." Sept. 21-
22.
Empress, (Hilbert and Getchell, managers):
Clayton, the great psychic marvel. Orpheum:
Hermine Rhone and company in a sketch "Mary
Ann," and Carl Randall and Ernestine Myers
share top line honors for current week.
The photoplay houses are all showing excel-
lent pictures.

Kahn.

ST. PAUL

St. Paul, Minn. (Special).—"Fair and
Warmer" at the Metropolitan week of Sept. 18-
22, will be followed by the New York Producing
company's production of "The Virginian," Sept.
23-26; "Polyanna," Sept. 27-29; "Intoler-
ance," Sept. 30-Oct. 6; "The Flame," Oct.
7-13.

JOSEPH J. PRISTON.

VALDOSTA

Valdosta, Ga. (Special).—Manager Tyson of
the new Walway Theater announces that the
theater will be completed and will open on Mon-
day, Oct. 1, with "Twin Beds." This the-
ater is up-to-date in every particular and is a
credit to the city. With Manager Tyson giving
his personal attention, there is no doubt but
that the people will get what they want and
that the venture will prosper. B. T. BENTLEY.

LAWRENCE, MASS.

Lawrence, Mass. (Special).—Colonial, dra-
matic stock (J. William Schaeke, manager): Em-
erson Players in "Rolling Stones," current
week; Sept. 24, "Which One Shall I Marry?"
Oct. 1, "A House of Glass"; Oct. 8, "The
Man Who Owns Broadway" (musical).
Opera House (playing road attractions):
"Daddy Long Legs" gave a very satisfactory
performance to a full house, Sept. 19.
Manager Oldfield of the Opera House has an-
nounced that three concerts of more than or-
dinary importance will be given at the Opera
House in the near future. Oct. 22, Fritz Kreis-
ler Ignas Paderewski, Dec. 3, Julia Oulp, Jan.
28. Subscriptions are on sale in Lowell, Law-
rence and Haverhill; the concerts being given
here on account of Lawrence being the center of
the three communities.

W. A. O'REILLY.

MONTREAL

Montreal (Special).—"Miss Springtime"
was the bill at His Majesty's, Sept. 17-23. The
cast was a capable one all round. Frank Mc-
Intyre, as the irresponsible Robin, was a host
in himself; Harrison Brockbank, both physically
and vocally, made an excellent hero; Hattie
Burke was a charming heroine and Kola Barnett
a capital Maimie Stone; "Love o' Mike," Sept.
24-29.
"The Lincoln Highway," a motor playlet with
a punch, is the headliner at the Orpheum.
"Pit. Paf. Pouf!" proved a clever revue at
the Canadian Franchise. Mme. Marsoll made her
debut in the leading role and scored a success.
At the Francis Dorrer's, Oriental Singers are
the headliners, and scored quite a hit.
Star and Garter Show at the Gayety possesses
two clever comedians, Dan Clark and Bert Rose.
W. A. THERIAULT.

SEATTLE

Seattle, Wash. (Special).—At the Metropol-
itan, the attraction was "The Old Homestead,"
Sept. 14-15, matinee 15, which opened to a
capacity house. Ferdinand Munier interpreted
the role of Joshua Whitcomb with skill and
fidelity. Charlotte Treadway was clever as
Ricky Ann. In the cast was a good array
of talent, and the audience showed its appre-
ciation by liberal applause.
Pantages. Ruth Roland and vaudeville; good
business prevailed. Orpheum. Business is in an un-
settled state due to changes and reorganization
incident to the operation of the conscription act.

BENJAMIN F. MESSERVY.

FORT SMITH, ARK.

Fort Smith, Ark. (Special).—After a quiet
season in the motion picture business, several
of the houses being closed, all reopened with
many good attractions. New, C. A. Lick, man-
ager, promises one good road attraction every
two weeks; the pictures featured are Triangle,
Blue Bird and Pathe. Jole, Hoyt Kirkpatrick,
manager, photoplays of first class and "Civiliza-
tion," Sept. 24-25.
Princess. Hoyt Kirkpatrick, manager, musical
comedy, motion pictures; Al and Gertrude Ber-
nard and their Girls and Boys from Dixie.
Sept. 17-22. Lyric-Vaudeville and motion
pictures. Ray Rush, Opal Simon and her Broad-
way Revue. Sept. 17-23.
Imp, motion pictures, Ruby Kirkpatrick, man-
ager, excellent business.
John Robinson Circus, Sept. 17; Ringling
Bros. Circus, Oct. 27.

MARIE L. COLLEN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to
reach us on or before that date.

DRAMATIC

AFTER Office Hours (Arthur
Q. Alston): Pittsburgh, 24-
29; Cleveland, Oct. 1-6; De-
troit, 7-13.
ANLIS, George (Klaw and W-
langer and George O. Tyler):
N.Y.C. Aug. 17—Indef.
BRAT, The (Olivier Morosco):
Biltz, 24-29.
BUSINESS Before Pleasure (A.
H. Woods): N.Y.C., Aug. 15
Indef.
BUHLER, Richard (A. G. De-
lamater): Branded, N.Y.C.,
24—Indef. New Decatur, A.Y.C.,
28. Birmingham 27, 28.
Memphis, Tenn., 30-Oct. 1.
BUNKE, Billie (Arthur Hop-
king and F. Siefeld): Pluta,
28, 29.
CAPTAIN Kidd, Jr. (Cohan and
Harris): Ohio, 9-29.
CHEATING Cheaters (A. H.
Woods): N.Y.C., 25-29;
Biltz, Oct. 1-5.
CLARK, Harry Corson and
Margaret Dale Owen, Empire
Theater, Calcutta, Ind.—In-
def.
COMMON Clay: Balto., 25-29.
COUNTRY Cousin (Klaw and
Erlander and Geo. O. Tyler):
N.Y.C. 8—Indef.
DAUGHTER of the Sun (Row-
land and Clifford): Kansas
City 28-29; St. Louis 30-Oct.
6.
DAYBREAK (Belwyn and Co.):
N.Y.C. Aug. 14—Indef.
DE LUXE Annie (Arthur Ham-
merstein): N.Y.C. 4—Indef.
EVERYWOMAN (Henry W.
Savage): Boston 10-29.
EXPERIENCE (Wm. Elliott and
Comstock and Gest): Cnti.,
17-29.
EXPERIENCE Wm. Elliott and
Comstock and Gest): N.Y.C.
17-Oct. 9.
EYES of Youth (Messrs. Shu-
bert and A. H. Woods): N.Y.
C. Aug. 22—Indef.
FAIR and Warmer (Belwyn and
Co.): Omaha 24-29.
FAMILY (Wm. Edwards L.
George): N.Y.C. 10—Indef.
FLAME, The (Richard Walton
Tully): Milwaukee 23-26.
Duluth, Minn., 27-29. Minne-
apolis 30-Oct. 5. St. Paul, 7-
14.
GARDEN of Allah: Washington
24-29.
GIRL Without a Chance (Rob-
ert Sherman): Jamestown,
N. Y., 26. Sharon, Pa., 27.
(Greenville 28. Beaver Falls
29.
GIRL Without a Chance (Rob-
ert Sherman): Milwaukee
Oct. 1-6.
GIRL Without a Chance (West-
ern, Robert Sherman): Du-
luth, Minn., 24-26. Ashland,
Wis., 27, Ironwood, Mich., 29.
GOING Straight: Omaha 25-29.
Lincoln 27, St. Joseph, 28-29.
GOOD for Nothing Husband
(Robert Sherman): Buffalo
25-29. Pittsburgh 1-6.
GOOD for Nothing Husband
(Western: Robert Sherman):
Rolla, Ia., 26. Forest City 27.
Southernland 28. Iowa Falls
29.
GOOD for Nothing Husband
(Eastern: Robert Sherman):
Erie, Pa., 26. Jamestown, N.
Y., 27. Corry, Pa., 28. Oil
City 29.
GOOD Gracious Annabelle (Ar-
thur Hopkins): Boston 10-
29.
GRAHAM, Oscar: Ryan, Okla.
28. Nocona, Tex., 22. Electra
28. Harrold 29.
HEART of Wetona: Cleveland
24-29.
HERE Comes the Bride (Klaw
and Erlanger): N.Y.C. 25-
Indef.
HILLIARD, Robert (A. H.
Woods): N.Y.C. 17—Indef.
HIS Bride, Night (Perry J.
Kelly): Rockford, Ill., 25, 26.
Mineral Point, Wis., 27. Madis-
son 28, 29. Waukegan 30.
Baraboo, Oct. 1. Riverland
Center 2. Janesville 3. Ra-
cine 4. Kaukauba 5. Fond du
Lac 6. Monticello 7. Apple-
ton 8. Green Bay 9. Kacana-
ba 10.
KNIFE, The (Messrs. Shu-
bert): Los Angeles 17—Indef.
KALIMA of the Golden Gods
(Gaskill and Mac Vitty,
Inc.): Sleepy Eye, Minn., 26.
Montevideo 27. Ortonville 28.
Wahpeton, N. D., 29. Aber-
deen, S. D., Oct. 3, 4. Water-
town 5. Brookings 6. Mar-
shall, Minn., 2. Laverne 3.
See Falls, S. D., 10.
KELLER, John E.: Rochester,
N. Y., 17-29.
KNIFE, The (Messrs. Shu-
bert): Brooklyn 17-29.
LASSO, The (Victor Mages):
N.Y.C. 15—Indef.
LITTLE Girl in a Big City
(Arthur Q. Alston): Detroit
22-29.
LITTLE Girl That God Forgot:
Nashville, Tenn., 24-29.
LOMBARD, Ltd. (Olivier Mo-
rosco): N.Y.C. 24—Indef.
LUCKY O'Shea (Allen Doane):
N.Y.C. 3—Indef.
MAN Who Came Back (Wil-
ham A. Brady): N.Y.C. Sept.
2, 1918—Indef.
MANTILL, Robert B. (Wm. A.
Brady): Boston 17-29. Wor-
cester Oct. 1-3. Manchester,
N. H., 4-6. Bangor, Me., 5-10.
MARY'S Ankle (Al H. Woods):
N.Y.C. Aug. 9—Indef.
MILIONAIRE and the Shoe
Girl: Indianapolis 24-29.
MOTHER Carey's Chickens

(John Cort): N.Y.C. 25—In-
def.
MACK, Andrew: Bklyn., 24-29.
NOTHING But the Truth (Co.
1. Anderson and Weber):
Kansas City 25-29. Milwa-
ukee 30-Oct. 6.
NOTHING But the Truth (Co.
2. Anderson and Weber): Dan-
ver 25-29. Ogden, U., Oct. 1.
Salt Lake City 2-4. Wince-
mucca, Nev., 5, Reno 6,
Frisco 7-30.
NOTHING But the Truth
(Southern: Anderson and
Weber): Savannah, Ga., 26.
Brunswick 27. Jacksonville,
Fla., 28, 29. Atlanta, Ga., Oct.
1-3. Chattanooga, Tenn., 4.
Nashville 5, 6. Birmingham,
Ala., 8. Columbus, Ga., 9. Ma-
con 10.
NOTHING But the Truth (East-
ern: Anderson and Weber):
Herkimer, N. Y., 26. Norwich
27. Oneonta 28. Binghamton
29. Corning, Oct. 1. Ithaca 2.
Elmira 3. Sayre, Pa., 4. To-
wanda 5. Geneva, N. Y., 6.
Batavia 8. Hornell 9. Salu-
manus 10.
O'GORMAN and His Irish Play-
ers: Columbus 24-29.
O'Hara, Fluke (Augustus Pi-
toul): Omaha 30-Oct. 5, Per-
ry, Ia., 4. Ft. Dodge 5, 6.
Mason City 8. Albert Lea,
Minn., 9. Oresco 10.
OTHER Man's Wife (Gaskill
and MacVitty, Inc.): Oa-
sa, Ia., 26. Independence 27. Al-
lison 28. New Hampton, Ia.,
29. Lawler 30. Hampton Oct.
1. Webster City 2. Iowa Falls
3. Britt 4. Blue River, Minn.,
5. Winnebago 6. Fairmont 7.
Forest City 8. Gracettown 10.
OLD Lady 11 (Lee Kuehl):
Boston 8—Indef.
ONE Girl's Experience (C. S.
Primrose): Gloucester, O., 26.
Corning 27. Wellston 28. Pi-
pe-Cance City 29. Munster 30.
Bellefontaine Oct. 1. Mary-
sville 2. Fremont 3. Bucyrus
4. Tiffin 5. Sandusky 6. East
Liverpool 7. Ashabula 9.
Greenville, Pa., 10.
ONE Girl's Experience: Co-
lumbus, O., 24-29.
OTHER Man's Wife (L. A. Ed-
wards): Wellston, Pa., 25.
Binghamton, N. Y., 27. Sche-
nectady 28, 29.
OUR Betters (John D. Wil-
liams): Pittsburgh 24-29.
OVER the Phone (George
Bradhurst): N.Y.C. 12—In-
def.
PAIS First (J. Fred Zimmer-
man): Chgo. Aug. 12—Indef.
PARLOR, Bedroom and Bath
(A. H. Woods): Chgo. Aug.
25—Indef.
PEG o' My Heart: Prov., R.
I., 24-29.
PETER Ibbetson (Lee Shu-
bert): N.Y.C. 3—Indef.
POLLY with a Past (David
Belasco): N.Y.C. 6—Indef.
POLLYANNA (Klaw and Er-
lander and Geo. O. Tyler):
St. Paul 26-28.
POST, Guy Bates (Richard
Walton Tully): N.Y.C. 3-
Indef.
SATURDAY to Monday (Win-
throp Ames): N.Y.C. Oct. 1-
Indef.
SEVEN Days' Leave (Daniel
Frohman): Boston Oct. 1-
Indef.
SEVENTEEN (Stuart Walker):
Ft. Wayne, Ind., 26, 27.
South Bend 28, 29. Chgo.
Oct. 1—Indef.
SHORE Acres: Washington
24-29.
SKINNER, Otis (Chas. Froh-
man, Inc.): Chgo. 10—Indef.
SKY-PILOT: Toronto 24-29.
TAILOR-MADE Man (Cohan
and Harris): N.Y.C. Aug. 27
—Indef.
TILTON, Laurette (Geo. O.
Tyler): N.Y.C. 34—Indef.
TIGER Rose (David Belasco):
Washington 25-29.
18TH CHAIR (William Har-
ris): Chgo. 2—Indef.
19TH CHAIR (William Har-
ris): Phila. 3—Indef.
TRAIL of the Lonesome Pine:
Utica, N. Y., 24-26. Syracuse
27-29.
TURN Back the Hours: Phila.
24-29.
TURN to the Right (Winchell
Smith and John Golden):
Boston 1—Indef.
TWIN Beds (Special: A. S.
Stern): Louisville, Ky., 24.
25. Indianapolis, Ind., Oct.
1-3. Columbus, O., 4-6. Cnti.,
8-13.
UNBORN Child: Worcester,
Mass., 24-29.
UNBORN Child (A.): Peoria,
Ill., 24-29.
UNDER Pressure (Klaw and
Erlander): Frisco, 10—Indef.
UPSTAIRS and Down (Olivier
Morosco): Chgo. Aug. 19—In-
def.
VERY Idea (Anderson and We-
ber): N.Y.C. Aug. 9—Indef.
WARFIELD, David (David
Belasco): Cnti., 24-29.
WANDERER, The (Elliott,
Comstock and Gest): Phila.
20—Indef.
WHICH One Shall I Marry?
(Rowland and Clifford): Chgo.
16-29. Peoria 30-Oct. 3. Oma-
ha, Neb., 7-10.
WHITE Feather: Phila. 24-29.
WHITE Star: Chgo. 24-29.
WILLOW Tree (Cohan and
Harris): Phila., 24—Indef.

PERMANENT STOCK

BOSTON: Copley.
BROCKTON: Globe.

BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hath-
way's.
BROOKLYN: Fifth Avenue.
B'KLYN: Grand Opera House.
CANTON, O.: Grand Opera
House.
HITLER, Pa.: Lyric.
CHICAGO: Crown.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Borch Glen.
EL PASO, N. Y.: Crawford.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
JAMESTOWN, N. Y.: Samuel's
Opera House.
JERSEY CITY, N. J.: Acad-
emy.
LA FAYETTE, Ind.: Family.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
MINNEAPOLIS: Shubert.
NEW HAVEN, Conn.: Hype-
rion.
NEW ORLEANS, La.: Tulane.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Mu-
sical.
OAKLAND, Cal.: Hippodrome.
OAKLAND, Cal.: Playhouse.
OMAHA: Bruders.
PATERSON, N. J.: Empire.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN DIEGO: Grand.
SAN FRANCISCO: Wigram.
SEATTLE: Wilkes.
SIoux CITY, Grand.
SOMERVILLE, Mass.: Somer-
ville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
VANCOUVER, B. C.: Empress.
WACO, Tex.: Bessie Dainty
Players.
WHITE PLAINS, N. Y.: Pal-
ace.
WILLIAMSPORT, Pa.: Valla-
mont.
WILKES-BARRE, Pa.: Polli-
win.
WINNIPEG, Can.: Winnipeg.
OPERA AND MUSIC
BEAUTY Shop (H. H. Moss):
Haver, Pa., 26. Waynesboro
27. Haverstown, Md., 28.
Cumberland, Pa., 29. Clar-
kston, W. Va., Oct. 1. Parkersburg
2. Marietta, O., 3. Chillicothe
4. Dayton 5, 6. Columbus 8-
10.
OTHER UP (Chas. Dilling-
ham): N.Y.C. Aug. 22—In-
def.
COHAN Revue of 1916 (Cohan
and Harris): Frisco 3—Indef.
Come Back to Erin: Roches-
ter, N. Y., 24-29.
GOOD-BYE, Boys: Chgo. 1-
Indef.
GOOD Night, Paul (Ralph
Hera): N.Y.C. 5—Indef.
HAVE a Heart (Western, Hen-
ry W. Savage): Bridgeport,
Conn., 26, 27. New Haven 27-
29. Trenton, N. J., 30-31.
HOLD, Anna: St. Louis 24-29.
HIS Little Willows (Amerson
and Weber): Boston Aug. 14
—Indef.
HITCHCOCK, Raymond: N. Y.
C. June 7—Indef.
KATZENJAMMER Kids: Mem-
phis, Tenn., 24-29.
LEAVE It to Jane (Wm. El-
liott, Comstock and Gest): N.
Y.C. Aug. 25—Indef.
LOVE o' Mike (Elizabeth Mar-
bury and Lee Shubert): N.Y.
C. Aug. 27—Indef.
LOVE o' Mike (Elizabeth Mar-
bury and Lee Shubert): Mem-
phis, 24-29.
MATTING (Messrs. Shubert):
N.Y.C. Aug. 16—Indef.
MISS Springtime (Klaw and
Erlander): Balto., 22-29.
OH Boy! (F. Ray Comstock):
Chgo. Aug. 21—Indef.
OH Boy! (F. Ray Comstock):
N.Y.C. Feb. 20—Indef.
OH Boy! (F. Ray Comstock):
Boston Aug. 1—Indef.
PASSING Show of 1917
(Messrs. Shubert): N.Y.C.
April 26—Indef.
POM-POM (Henry W. Savage):
Salthury, N. C., 26. Greens-
boro 27. Raleigh 28. Wilming-
ton 29.
RANIER, Rose (Chas. Froh-
man, Inc.): N.Y.C. 10—Indef.
RIVIERA Girl (Klaw and Er-
lander): N.Y.C. 25—Indef.
RED CLOCK: Buffalo 24-29.
SAFETY First: Louisville 24-
29.
STEP Lively: St. Louis 24-29.
STONE, Fred (Chas. Dilling-
ham): Phila. 25-Oct. 5. N.Y.
C. 8—Indef.
STOP! Look! Listen! (Perry J.
Kelly): Parkersburg, W. Va.,
26. Huntington 27. Clarkston,
Ky., 28, 29. Cnti., 30-Oct. 6.
Richmond 6. Ploma 9. Urbana
10.
YOU'RE in Love (Arthur Ham-
merstein): Detroit 24-29.
SIRIFFED, Polles of 1917
(Florence Ziegfeld, Jr.): Bos-
ton 17—Indef.
MINSTRELS
DUMONT: Phila. 1—Indef.
FIELD, Al G.: Norfolk, Va.,
25, 26. Richmond 27-29. Co-
lumbia, S. C., Oct. 1, 2.
Augusta, Ga., 3. Atlanta 4-6.
Nashville, Tenn., 8. 9. Hunts-
ville, Ala., 10.
O'BRIEN, Nell (Oscar F.
Hodge): Beaver Falls, Pa., 26.
New Phila., O., 27. Kaneville
28. Newark 29. Middletown,
30. Dayton, Oct. 1. Columbus
2, 3. Lima, 4. Richmond, Ind.,
5. Indianapolis 6.

REPORTS FROM MIRROR CORRESPONDENTS

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Captain Kidd, Jr., was the Labor Day attraction at the Lyceum Theater. Robert Vivian, Moss Bruns, Wilfred Lytell, Charles Brown, Adelle Holland, Thomas Williams, Laura Bennett, Charles Dow Clark, Lee Sterrett, George Flint, Lincoln Plumer, Alf De Courcy, Danby Dillon, John Harbin, and Louis De Brauwere were the players. Small but appreciative audiences witnessed the clever little comedy.

"Twin Beds" came Sept. 10, with Lois Bolton, R. M. D'Angelo, Virginia Fairfax, William Courmes, Nease Stafford, Lucille Beckett, and Richard Hogan.

"Katinka" was seen for the first time in Rochester Sept. 13. Howard Langford, Clara Palmer, Eve Lynn, S. Paul Veron, and Bernard Gorey were the leading players. Very large audiences enjoyed the musical, but on the whole "Katinka" only shows the fast deterioration of Viennese operas.

"Pollyanna" returned Sept. 17, with Helen Hayes, John Webster, Agnes Gildes, George Allison, Fanchon Campbell, Adrian Morgan, and Donald McLellan.

"Johnny, Get Your Gun" with Louis Bennison, was seen for four performances Sept. 20.

The Rochester Orchestra have announced the artists who will appear at their Winter concert at Convention Hall the coming season. Mabel Garrison will be the first artist, to be followed by Madame Schumann-Heink, David Hochstein, Clarence Whitehill, Anna Case, and Josef Hofmann.

Mary Pickford in "Rebecca of Sunnybrook Farm" turned hundreds away hourly when she appeared at the Regent Sept. 10.

The Temple opened its season Sept. 3 with an excellent bill. The Dancing Girl of Delhi, with Vanda Hoff and Betula Rubina; Frank Crumit and Nella Allen, and Gene Greene. The second week brought Mabel Serra, Jessie Bussey in "Pansy's Particular Punch," by Willard Mack; Lyons and Yocco and others.

The Gordon, formerly moving picture house, is undergoing extensive stage alterations, and will open about Sept. 15 with vaudeville and pictures. B. H. LEPPINGWELL.

DALLAS, TEX.

DALLAS (Special).—Majestic, Interstate Vaudeville (Steve von Paul, mgr.): Imhoff, Conn and Corne made a triumphal return the week of Sept. 9, headlining a mediocre bill. Anna Chandler in "A Study in Songs"; Herbert's Loop, the Loop, consisting of leaping couples, cats, pigeons and roosters; La France and Kennedy, Regina Connell and Ruby Craven, Tower and Darrell, Jonia, the Pearl of Hawaii and her Hawaiian Native Dancers and Musicians were included in the bill.

Hippodrome: The Girl from Broadway and five other popular priced vaudeville acts for the whole week did enormous business.

Jefferson Theater—Pantages Vaudeville—week of Sept. 9: The Hong Kong Girl, William Shilling and company in "The Lamb"; Will and May Rogers, Billie Small, "The Wop Violinist," Willie Hale and Brother in "Bits of Vaudeville," and pictures.

Gaiety: Follies of the day in musical array.

Al. Barnes's Circus brought herds of folks from the outlying hamlets, to say nothing of Dallas people, to see his elephants, clowns, acrobats and such in two performances to-day, and they voted it a right good attraction.

Jess Willard's Buffalo Bill Show, which is billed for the 22d, makes four big tent shows for this month, this being pretty nearly a record for Dallas. FRANCIS FOLSON FIFE.

SAN FRANCISCO

SAN FRANCISCO (Special).—Will Greensbaum, the impresario of California, who brought to the West many famous artists, died Sept. 4. He was fifty years of age.

At the Columbia, Bertha Mann, Klav and Erlanger's star, is playing "Under Pressure" this week, it being the first presentation of the play here.

The Alcazar is booming along with Cohan's "Revenge of 1916," starring Richard Carle. The price has been raised for this show.

Blanche Ring is in her last two weeks at the Cort with "What Next." On Sept. 24, "The Knife" will be given.

The Wigwam, with its changed policy from stock to vaudeville, is doing well.

The Alhambra, formerly Market Street Movie House, has changed from pictures exclusively to vaudeville. This house is just opposite the location of the Strand and Pantages, the latter two being side by side.

The Strand has "The Food Gamblers" and Fairbanks in "Double Trouble."

The Orpheum has Elsie Janis for the big headliner and on the bill also are Eva Taylor, Lawrence Gratton company, Joe Towie, Three Boys, Spencer and Williams, Katherine Murray, Lovenberg Sisters, and Neary Brothers and Leona La Mar.

Pantages has a big run with vaudeville, likewise the Casino and "Hip." A. T. BARNETT.

UTICA, N. Y.

UTICA, N. Y. (Special).—The Avon opened Sept. 10 with vaudeville and pictures, giving three shows daily. "The Divorcee" was shown Sept. 10-12, with Emergency Edgar. On Sept. 13-15, both pictures were excellent and brought rounds of laughter from the audience.

"Mutt and Jeff Divorced" played the Colonial Sept. 14, 15. Outside of the characters of Mutt and Jeff themselves, the show was very tame. The San Carlo Opera company, which was booked for Sept. 18, 19, owing to its tremendous success in New York city has extended its engagement there and will not appear at this theater until a later date. "Katinka" is playing here Sept. 20.

"The Deemster" was shown at the Alhambra and De Luxe the week of Sept. 10. Helen Ryan's orchestra is a decided improvement at the De Luxe.

The Majestic opened its Fall season Sept. 10, continuing the policy of pictures and vaudeville. Barney Gerard's Star and Garter Show pleased the usual large crowds at the Lumber. "Womanhood" was shown here Sept. 10-12. FRANK M. DUGAN.

LOS ANGELES

LOS ANGELES, CAL. (Special).—"The Cinderella Man" is in its fifth week at the Morosco Theater, when originally but two weeks had been planned for the showing of this play.

At the Orpheum, William Hixson headlines in a one-act play, "Kisses." The Denishawn Dancers appear in "The Zodiac," while Lew Brice and the beautiful Barr twins, also Harry Girard and company, are the holdovers.

The Mason Opera House opens its regular dramatic season with a Eugene Walters four-act melodrama, "The Knife."

"His Majesty Bunker Bean" is the Morosco attraction following "The Cinderella Man."

At the Pantages Theater, Bob Albright, the Male Melba, is featured in "A Breath of Old Virginia," while William Duncan and Carol Hal-laway in the new Vitagraph serial, "The Fighting Trail," have closing honors at this theater.

Guy Price, the well-known and liked dramatic critic of the Los Angeles Herald, has gone East by way of a vacation trip.

Constance Crawley and Arthur Maude, plus the strong support of Lamar Johnstone and a fourth member of the cast, Wycliff Taylor, are meriting much of the applause at the Orpheum in their playlet, "The Actress and the Critic." MABEL CONDON.

DAYTON, OHIO

DAYTON, O. (Special).—Victoria: Manager C. C. Miller announces the opening of the Victoria with William Collier in "Nothing but the Truth," Sept. 21. Following will be Booth Tarkington's "Seventeen," with the Stuart Walker Players for two performances Sept. 22.

B. F. Keith's: A bill of much variety was presented for the final week of Summer vaudeville, Sept. 10, the Winter season starting Sept. 17. The act commanding the most applause was Kitty Flynn impersonating Bert Williams. Others on the bill were Douglas Family, Bonner and Powers, the Peers, and Emerson and Baldwin, Pathe News opening the bill.

Lyric: "The Twentieth Century Maids," with Jim Martin, week Sept. 10, a very good production for extravaganzas.

Auditorium: The formal opening of this theater is announced by Manager Gil Burroughs as Sept. 13. The theater has been rebuilt from cellar to roof, a new balcony being the feature addition. The house in reality is one of the most beautifully furnished motion picture theaters in the State. Manager Burroughs has secured the services of Urban Deppar, master of the organ, as musical director. "The Lone Wolf," with Hazel Dawn, is the featured picture for the opening week. I. P. MORRIS.

COLUMBIA, S. C.

COLUMBIA, S. C. (Special).—The Pastime Theater, owned and conducted under the management of Haul Bros., reopened with Keith's vaudeville on Sept. 19. This theater has been devoted to moving pictures for the past three months. Since reopening it has played to standing room only at all performances.

The Columbia Theater, F. L. Brown, mgr., will open its season Monday, Sept. 17, with "Cheating Cheaters." Mr. Brown returned recently from a trip north, where he completed his bookings for the season. He is confident that he has secured the best line of attractions that his theater has ever offered.

Columbia is one of the sites chosen as a cantonment for the National Army, and its quota will be 45,375 men. All houses of amusement are playing to capacity. J. D. DIAL.

STUBENVILLE, OHIO

STUBENVILLE, O. (Special).—Victoria Theater: Full houses and warm applause greeted the opening of this theater. Musical Alexanders were good. Others who scored were Delphine and Ray, the Lillets, Sydney Forrest and Rae Lloyd, Ray V. Troy and his All Girl Revue, and Miss Billy Raymond.

Strand Theater (John Populias, mgr.): The large attendance at the Strand continues undiminished.

Olympic Theater (Angelo Constantina, mgr.): Continues to do good business, and during the run of Dustin Farnum in "Durant of the Bad Lands" they played to S. R. O.

ALFRED H. WALTON.

SPOKANE

SPOKANE, WASH. (Special).—Pantages: "Follies de Vogue," a miniature musical extravaganza headed the attractions, week of Sept. 9. Others: Willie Solar, the Sully Family, "Maid of the Mist," and Mori Brothers.

Hippodrome: Min. Fagg headed first half of bill, Sept. 9. Others: Kruger and King, Watson and Little, "A Burglar's Union," Fairman and Patrick, and the Belgium Trio. Second half: The Eugene Players, La Petite Elva, "When We Grow Up," Jennings and Barlow, Dell and Joe, Deveau and Virgil and La Blanche. RSN H. RICH.

OMAHA

OMAHA (Special).—Empress: For the first four days, week Sept. 17, the Empress Theater presented a bill headed by Chief Little Elk and company, America's foremost Indian entertainers. They present a singing, dancing and instrumental act. Keene and Foxworth presented one of the best blackface dancing acts in vaudeville. Link and Robinson are billed as "The Mirth Provokers." The Madge Morton Trio offer an enjoyable musical act.

Strand: photoplays; Orpheum, vaudeville; Gaiety, burlesque.

ELGIN

ELGIN, ILL. (Special).—Manager William Newman of the Grand, announces the coming of Al Jolson and his New York Winter Garden company in "Robinson Crusoe, Jr.," Oct. 2, as his first road attraction. Elgin has been put back on the circuit of the leading road shows, and several good attractions are booked for the Grand this Fall and Winter.

Dainty Mae Marsh was seen in "Polly of the Circus" at the Grand last Saturday. (Mas.) J. A. DUNSM.

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